BING

Christmas 1987

MAY 3rd, 1903 — OCTOBER 14th, 1977

THE INTERNATIONAL CROSBY CIRCLE

Edited by REG BRISTO

NO 86

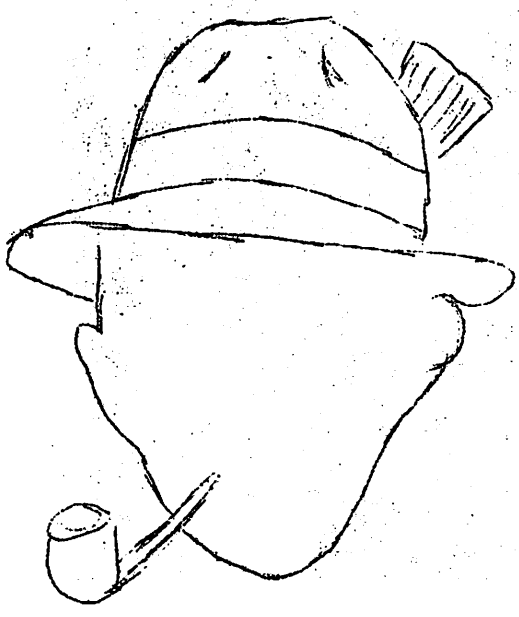
As always, our Christmas this year will begin with early mass at our neighbourhood church, the Good Shepherd. For many years it has been my humble privilege to sing ADESTE FIDELIS at this early mass. Perhaps this year I can talk Monseignor Concannon into allowing the sprouts to backstop me on the chorus.

After church we'll rush home and start tearing away at the packages piled beneath ur big tree. We'll miss Dad who passed away this Fall, when we open our presents. He always liked to come over early on Christmas Day and sit by the tree with Mom while the boys clawed at their packages. And we'll miss Dad at the dinner table, too. His Christmas Day was never complete without a huge Yuletide dinner....and although he hadn't been able to eat heartily for years he never lost his old dexterity with the carving knife. I'll miss hearing him tell my boys 'Back up your carts, boys. Don't be shy!' It was one of his greatest joys to watch a bunch of hungry bug-eyed boys tackling plates of turkey... After dinner we'll probably gather round the tree for some talk and a few songs....

In the afternoon, open house prevails at the Crosby manor, and we welcome the random wanderers who stop by to quaff a bit of eggnog or to pass the time of day. It will be the surprise of my life if I'm not called away at the height of the jollity. For some strange reason I always seem to have a radio program scheduled sometime during Christmas Day....

This year, with strife again making its ugly self felt in the lives of millions of Americans, I believe that Christmas will have a renewed meaning to us all. The secure peace of family life, the glowing kindness of man to fellow man, the power of simple, personal prayer - these things, as they are embodied in our celebration of Christmas Day, are the light of the world. May yours be merry.....

(BING CROSBY's thoughts as they appeared in a magazine in 1951. It was the time, of course, when America was heavily involved in Korea.)



HAPPY CHRISTMAS

Have a Wonderful Christmas
and a Very Happy New Year!

Lori Bird

EDITORIALLY

ON the facing page is the most impressive, indeed striking, 10th Anniversary IN MEMORIAM dedication marking Bing's passing. It was, of course, inspired, co-ordinated and designed by JOHN MARSHALL. Here it has necessarily been reduced to a mere quarter of the size published in the US "VARIETY" show-business paper for this significant year, John's ambition of a full-page tribute was realised.

All the people and organisations contributing to the not inconsiderable expense of this fine enterprise will be seeing it - and their names - for the first time. VARIETY does not circulate freely in this country; its probably just as well for its content is in an Americanised language that is - largely - unintelligible to the lay reader. This is no offence to our US members; they probably have difficulty in understanding VARIETY themselves!

All things considered, this year marking a full decade since Bing departed, has been well noted. When we say "all things considered", some of those things include the fact that Bing led a full, long, successful career of more than 50 years. He did not die young, prematurely, as the result of any addictions, scandals, over-indulgence in any direction. He figured in no scandals or divorces - even if timid, far-fetched trivialities have been half-heartedly dragged up to show otherwise.

The remarkable issue of records - which you will be brought up-to-date with later on in this issue - radio programmes up and down the country on local radio as well as fair coverage on the main networks, and the happy inspiration of the BBC to screen once more their Barry Norman feature of Bing in THE HOLLYWOOD GREATS all meant that this anniversary did NOT pass unnoticed. We never thought it would.

Otherwise, the appalling nightmares of a capsized ferry, a murderous gunman in Berkshire, the underground holocaust at Kings Cross, the outrage on Remembrance Sunday in Inniskillen, horrific treatment of children, and the terrifying stormes that swept across Southern England in October make 1987 memorable for the entirely wrong reasons....

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THE UNFORGETTABLE BING CROSBY

MAY 3rd, 1903 — OCTOBER 14th, 1977

A 10TH ANNIVERSARY CELEBRATION

WORLDWIDE CROSBYANA SALUTES THE REMARKABLE TALENTS OF A REMARKABLE MAN

C&C VIDEO

MCA RECORDS LONDON

Iain Arnott
Rena Albanesi
I. Austin
George Adey
Robert Berger
Cliff M. Brisbois
Zel Brisbois
Charles D. Baillie
Reg Bristo
Dennis Barker
Mr & Mrs. Arnold Baker
Dave Burrows
Ken Barnes
Arthur Blood
Pierre Bugnot (France)
Ted Berryman
Michael Collins
John Coomes
James Cooper
Charles W. Campbell
Phil Clarke
George Diver
Jack Darnell
Alan Dell BBC Radio 2 London
Lawrence & Cynthia Doyle
Patricia Doyle
Joseph D'Adarrio
Virgil E. Edwards
William Emery
George E. Evelsizer
Arne Fogel Radio KLBB Mnpls.
Joe Francis
Rich Grudens
Gonzaga University
Peter D. Green
Leslie Gaylor
Harry G. Gledhill
Robert R. Gaunt
Jim Halms
Gwen Harvey
Len Hawkings
Mack Harbin
D.G. Hellier
Ena Hooley
Arthur Holmes
Anthony Hawthornthwaite
Albert Harvey
Lester Hershkowitz
Johnny Jones
William B. James
Eric Jackson
Frans Van Der Kolf (Holland)
John Kane
Alison Kane
Simon Kane
Alice Kane
Susanna Kane
Seamus Kelly
Larry Keiren

The International Crosby Circle
The New Bing Crosby Colour Photoclub
The Bing Crosby Historical Society
The Victorian Bing Crosby Society
The Friends of Bing Crosby
Club Crosby "Bingang."

Robert D. Lundberg
William S. Link
Robert J. Larsson
Edgar Allan Lawson
C.D. Linton
Sylvia Lawrence
John Lawson
Ian B. Lawrence
Roger A. Mesiano
Frank B. McAlister
Daphne B. Moran
Malcolm MacFarlane
Charles Martin
Bert Morton
Dolores Mayo
John Manston
Frank Murphy
John C. Marshall
Peter Moore
Leonard Nuttal
David Newbold
William Orenstein
Goronwy Owen
Sheldon O'Connell (Canada)
Girvan Patterson (Australia)
Colin Pugh
Alfred Peyton
Nicholas M. Polus
Richard Pearson
Jim Reilly
David L. Swearington
Joseph F. Sieberhaar
Dennis Saville
Trevor Smith
Ernest H. Sutkowski
Cab Smith
Patricia Sullivan
Les Street
Barry Sandercock
Dave Spong
Janet Snow
Francis Smith
J.W. Stonehouse (MBE)
Edward Sturrup
Sinatra Music Society (U.K.)
Kevin J. Sheather
John L. Sarro
Mathew Sprott
Ken Twiss
Frederick A. Tilt
George Ulrich
Eric Vincent
Stan White
Trevor Wagstaff
Gordon Wesley
Bill Wesley
Wig Wiggins
Jack Wittenborn
Sylvia Walsh
Norman Wolfe

The legend continues

Fund co-ordination John C. Marshall 39 Kings Road, Teddington Middlesex TW11OQD.

Ten years after his death . . . and Bing Crosby's "lost" songs have been revived by Ken Barnes, seen (far right) at one of Bing's last record sessions

Bing-sings again

the 'Old Groaner' and a digital miracle

FROM time to time we have, despite the inadequacies of our printing, managed to provide some fascinating illustrations - Bing's birthplace, his baptismal certificate and various other pictures. Yet we feel anything we have managed to reproduce before in all our years of endeavour if not paling into insigificance certainly have harsh competition with the remarkable pictures that have now come our way to be added to th the archives.

You see one above, and another on the next page. And we come by them thro' the inspiration and zeal of our Canadian stalwart, JEAN PAUL FRERERAULT who sent them to us with the following:

Since my retirement I've been busy doing my family tree and I do some research in library and churches - and its given me the chance to do some research on Bing Crosby's early days. That's how I've managed to find some very interesting itens I'm sending you.

I asked a clerk, continues JEAN PAUL, in a big library in Montreal if they had anything about New York City in the 'Thirties. He answered Yes, we have all the NEW YORK TIMES newspapers from 1886 to today on microfilm, all indexed year by year.

> So I rushed home and listed all the Crosby movies with the date of the New York premieres. I have obtained copies of all of them and forward them in the belief they will be of interest to all members. You will note that with every premiere there was a stage show. I also obtained details of all Bing's personal appearances of the time in New York.....
>
> JEAN-PAUL

They certainly are of interest, Jean-Paul, to us and without doubt to all our members. Many will be used in forthcoming issues for they throw light on the way so many fabulous things were happening to Bing in 1931 – and 1932. And indeed, went on happening for the next near-half-a-century.

The first picture announces the "forthcoming attraction" to use the cinematic jargon of : Starts Friday, IN PERSON – Radio's newest sensation – BING CROSBY – romantic singer of songs you love... The Paramount was, of course, a very famous New York institution, built primarily to project that company's films.

The gigantic billing, covering almost the entire facade of what was a very large building, is startling and most impressive, indicative of the importance they placed on the appearance of the "new singer" – Bing Crosby. As we all know, this engagement turned out to be of epic proportions for Bing was 'held over' as they say, for no less than 29 weeks !

After larking around at the Cocoanut Grove (and that surely is the right way to describe it!) there were the Mack Sennett Shorts – and his first solo broadcast. Its well-known that when Bing first appeared in New York as a Rhythm Boy with the Paul Whiteman Orchestra the trio were a sensational flop!

> Its a pity that, in characteristic fashion, Bing is quite brief, even sketchy, about this momentous New York engagement in his book CALL ME LUCKY, for he merely wrote:

"I did my first commercial for Cremo Cigars.....in addition to my stint for Cremo, Everett booked me into the Paramount, the scene of my biggest souffle when I made my first New York appearance with Whiteman. By this time I had managed to build a little radio popularity and was no longer a sleeping pill at the box-office, and the Paramount management kept me for twenty-nine weeks. It was during that period that I discovered that there are such things as nodes. It seemed I had a sprinkling of them on my vocal chords.

"I was doing five or six shows at day (at the Paramount), plus a couple of broadcasts in the evening, plus benefit performances and recordings. And as I say, I was hitting the night clubs, singing in them for the fun of it and not getting too much rest. It is no over-statement to say that most of the time I was singing daily over a 16-hour stretch. What with all that wear and tear, I began to sound like Andy Devine with lobar pneumonia singing

(Cont.

PHOTOPLAYS.

NEW YORK Paramount BROOKLYN

TODAY!

Exclusive Broadway Stage Appearance! The voice that thrills millions nightly!

IN PERSON

RADIO'S NEW SENSATION!

BING CROSBY

Romantic singer of songs you love

Heading A Gala Stage Revue!

Rube Wolf's Musical Maniacs | MR. & MRS. JOHN RUBINOFF | CRAWFORD

Officially Dead!

—Actually the most notorious woman in Paris —scheming against a society world that double-crossed her!

Both Screens

★ RUTH CHATTERTON

"Once a Lady"

A Paramount Picture

BROOKLYN

Original Cotton Club Revue!

60 Colored Stars Direct from Harlem!

with ADA WARD, ALMA SMITH, CORA LA REDD,

CAB CALLOWAY and His Cotton Club Orchestra

All Different!!

All New!!

FRIDAY

NEW YORK TIMES 6 NOV 1931

CHLOE....." (Andy Devine was the splendid actor with the whining, cracked voice; one of those fine character actors that were the backbone of many great Hollywood films).....Bing went on to talk of his meeting with throat specialists and of how, after resting his voice for a couple of weeks, it came back - a tone or two lower! Then:

> "The Paramount used me as a master of ceremonies. I sang a song or two, worked in with some of the specialty acts, or did straight for visiting comics. Being an emcee turned out to be a rather merry assignment. I found I could be quite the gabby fellow. Often, I came up with the bon mot....Since my engagement lasted 29 weeks they strove to devise something spectacular every week in the way of a production number. One week they had me perched on a giant crane. The machinery for the crane was in the pit, and when the mechanism reached for me on the stage, I climbed into the seat. The crane swung me out over the heads of the audience with a spot focusssed on me and I sang my song dangling in space....I did this crane number on New Year's Eve when the place was full of drunks and sailors. As the crane swooped low, the sailors reached up, held it and took of my shoes and socks. They were working on my pants when the crane operator switched on enough power to bring me back to the stage where I finished my song in bare feet and clutching my belt.....it was a big smash!"

Clearly the Paramount engagement was a tremendous event for Bing; I often wish he had treated his biography a little more seriously though.

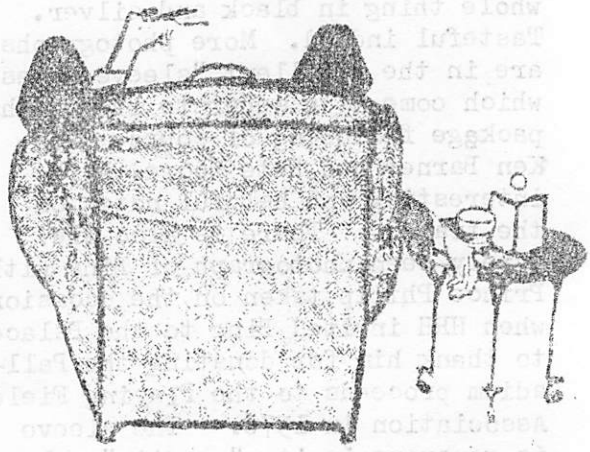
The second picture we're using for this issue (there are, happily, many more to come) is just as intriguing and certainly highly evocative. Well into his Paramount engagement and most significantly Bing's appearance on the hoardings was given precedence over the films being shewn. RUTH CHATTERTON at the time waa a highly regarded, very sophisticated actress of considerable standing. And Bing's importance could hardly have been more powerfully underlined.

Intriguing - and evocative! Evocative because it brings back a term that is now never heard - CINE-VARIETY. This indicates a show whereby you watched films - and a live stage-show. The 30s are now generally accepted as being a golden decade, a halcyon period, in entertainment. The reasons were plain: talking (and musical!) films had arrived, radio was throwing up a new firmament of stars; in turn their popularity meant that the gramophone record industry was beginning to boom. And one certainly got value for money!

Cine-variety meant that you invariably saw two films - the main, 'big' film, and a secondary "B" film too. Then a stage-show - usually involving names well-known on radio, including of course, the dance bands, various known as swing bands, jazz bands, 'concert' orchestras. Additionally, giant organs became part of the cinematic scene - you will note in the RUTH CHATTERTON/BING picture, Mr. and Mrs. Jesse Crawford, both organists of worldwide reputation. So in addition to the films (which included newsreels, cartoons &c.) and the 'live' stage performances, you enjoyed (or suffered!) organ recitals! All at a very modest admission charge! And what America did today (as now) Britain followed tomorrow. Thus we had giant cinemas which followed the cine-variety pattern. The big London counterparts to the New York Paramount like The Plaza, in Regent St., Leicester Square Odeon, The Stoll, The Dominion, The Regal, Marble Arch. In the suburbs the Trocy's, Granadas, Odeons, Regals, and, of course, in all the large provincial cities. Now, all is gone...or almost.... We are indebted to Jean Paul Frereault for these striking memories.....

BING *track* EVENTS

ON THE RECORD SCENE...



THE "TENTH ANNIVERSARY COLLECTION"

We were, thanks to LESLIE GAYLOR, well aware of this projected issue to mark the tenth anniversary of Bing's passing. And while we did get a few letters from members saying they were somewhat anguished at not seeing it, it was our experience that it turned up well on time - and happily, was well displayed. It was in our Boots, for instance, by October 15th and prominently on show. We know from long experience that precisely where you live is a very important factor in the acquisition of records!

By any criteria, this is a remarkable collection and a most fitting tribute to Bing. It was engineered - in the truest sense of the word - in quite astonishing fashion. BING'S HOLLYWOOD was perhaps the largest-ever issue of Crosby recordings but this was available in single albums, of course. There have also been various boxed sets over the years containing considerable quanitities of Bing records but so far as we can recall this is the largest single issue ever made. Not only that, modern technology adds a further distinction in that the issue has been made in no less than three forms, i.e.

THREE LP RECORDS:	(WW 1005)	£9.99p.
THREE CASSETTES:	(WW 10054)	£9.99p.
THREE COMPACT DISCS	(U 1005)	£14.99.

The issue is by WARWICK LEISURE PRODUCTS; produced, of course, by KEN BARNES. Bing accompanied by THE BUDDY COLE TRIO, with orchestral accompaniments arranged and conducted by PETE MOORE.

There is no need, we feel, for us to retell the story of how Mr. Barnes acquired these off-the-cuff 1960s radio recordings from Crosby Enterprises and had the mind-boggling inspiration to arrange the special "engineering" to give the tracks a modern sound by not only the new orchestral backings but also the latest digital re-mastering of these, originally, fairly humble tracks which nevertheless had Bing in excellent voice.

Most will agree that the packaging is tasteful, even elegant. A fine mid-career photograph of Bing in black and white, with indeed the whole thing in black and silver. Tasteful indeed. More photographs are in the excellent "sleeve notes" which come as a separate item in the package featuring of course Bing, Ken Barnes and Pete Moore, with interesting and helpful notes on the tracks. There is also the rarely-seen photograph of Bing with Prince Philip taken on the occasion when HRH invited Bing to the Palace to thank him for donating the Palladium proceeds to the Playing Fields Association in 1976. The sleeve is generous in its "credits", also, and its interesting to learn of the principal musicians taking part in the add-on backings - some notable names among them like Kenny Baker on trumpet, Jud Proctor on guitar, Bobby Lamb, Duncan Lamont and others.

As Leslie Gaylor was at pains to point out last time, there has been a tremendous amount of skill, money, musical and technical ability lavished on this unique set. No doubt the whole project took a lot of courage on the part of many people from Ken Barnes to the Warwick firm. It is certainly to be hoped their efforts will be a commercial success.

As might be expected, the issue was soon generating a lot of mail, mostly highly complimentary and congratulatory. There are, of course, those who do not share the excitement of having these tracks refurbished in the way they have been but do appreciate that to meet a wider record-buying public it was probably desirable. The tracks do sound fresh and exciting and are a near-miracle of musical taste and engineering synchronisation.

One letter which particularly interested us (because we heartily agree with its sentiments) put forward the profound view that Bing threw off these vocals with Buddy Cole - and at the latter's urging - when the main plank, perhaps the basis, of his career was disappearing! Radio, in fact, was fast losing the fight inevitably (if it ever was a fight!) to television. It was radio, it may be fairly claimed, that led to everything for Mr. Crosby. His adroit and so-natural adaptation to the medium led to records and films, ensuring a career of uninterrupted success from the days of cats-whisker radio to television. And taking in, of course, such facets as an unrivalled recording career and a film career of equal standing.

Radio has, of course, revived to a limited extent. Here again, modern technology comes into the picture. The introduction of transistor radios, so convenient, so portable, helped; but mainly it has become the tool, or another tool, in the hands of the "pop" music exploiters keeping the maniacal "top ten" and the "charts" well pumped into juvenile ears. True there is an oasis or two it must be conceded but equally it should be conceded that the "great days" of radio have long gone.

Another viewpoint we read with interest was to the effect that, without detracting one whit from what has been achieved with this unique set of 60s tracks, the songs of that 60s period just did not compare with the compositions of the 30s and perhaps the 40s. HERE IS MY HEART, TOO ROMANTIC, I CAN'T ESCAPE FROM YOU, WITH EV'RY BREATH I TAKE, JUNE IN JANUARY, LOVE IN BLOOM and many other songs were quoted to emphasise the point. It is a matter of opinion - or a tangible, audible, fact? Everyone no doubt will make up their own minds. Personally, I must confess that I find songs such as CHANCES ARE, THE TENDER TRAP, NEW SUN IN THE SKY quite forgettable. Happily, there are a comfortable lot of "standards" in the collection ! LOVE IS THE SWEETEST THING and YOURS, complete with Spanish chorus, are quite delightfully fresh, as are so many other tracks.

And while £10 is not easy to find for many these days it cannot be denied the set offers truly remarkable value. This is especially true of the three compact discs which work out, of course, at barely £5 each, an ultra budget price for the medium. It goes without saying that the sound reproduction is really incredible - and of course, this is especially so of the CDs.

Bing is now, happily, well represented in the compact disc field which many considered to be essential if his talents were to be passed on to posterity. In addition to the three CDs of the Tenth Anniversary Collection there are at least two more to be dealt with in this issue.

There is no discernible development in the situation whereby compact discs were alleged to be obsolete on account of a new Japanese digital recorder What is discernible, however, is that compact discs are now doing well. The trade papers are reporting that sales of them are making great inroads on the sales of ordinary LP records. Furthermore, the repertoire of CDs is widening day by day; it appears, therefore, that the public is going for the compact disc. Many, however, as letters tell us, have set their minds 'agin' it'. It is a daunting prospect that one may perhaps face the prospect of replacing an orthodox record collection with a CD one! Not many will undertake such an exercise.

> There is still some lack of knowledge, we find, about CDs, judging by mail received. The discs are virtually indestructible as nothing in the playing process touches them - no stylus, needle, or other contact. It is a lazer beam which 'reads' the pattern and translates it into sounds, e.g. music. And, be it noted, this beam projects UPWARDS under the disc so that it is the plain, unprinted, face of the disc which is the important one and needs to be kept scrupulously clean. Seeing that, with just normal care in handling, compact discs cannot be damaged, it is likely a secondhand, or 'used' market will develop in them. And as you know, playing time on just this single side can be up to 70 minutes !

To conclude our review and appreciation of THE TENTH ANNIVERSARY COLLECTION we will list the titles. This was done in the previous issue and while virtually correct, there were one or two changes, principally in the first programme:

PROGRAMME ONE: BING SINGS - ALL ABOUT LOVE — All one one LP, cassette, or Compact Disc.

1. Love is the sweetest thing
2. True love
3. So rare
4. Chances are
5. (Love is) the tender trap
6. Meet me tonight in Dreamland
7. Heartaches by the number
8. I wish you love
9. Just around the corner
10. Try a little tenderness
11. Unchanged melody
12. Yours
13. Misty.
14. You turned the tables on me.
15. Don't take your love from me
16. We'll be together again.
17. Just you, just me
18. Come rain or come shine
19. She's funny that way
20. At sundown
21. Little man, you've had a busy day
22. Count your blessings
23. Love's old sweet song
24. Let's put out the lights and go to sleep.

PROGRAMME TWO: BING SWINGS - STRAIGHT DOWN THE MIDDLE — All on one LP, cassette, or CD.

1. Straight down the middle
2. Isle of Capri
3. Waitin' for the evenin' mail
4. You're in Kentucky
5. Don't blame me
6. I can't get started
13. Yes sir, that's my baby
14. At the jazz band ball.
15. Old Cape Cod
16. Keepin' out of mischief now
17. The banjo's back in town
18. Please don't talke about me when I'm gone.

(Cont.....

7. Ain't misbehavin'
8. When the red,red,robin comes bob-bob-bobbin' along
9. Way down yonder in New Orleans
10. Moonglow & Theme from 'Picnic'
11. Sunday
12. When my baby smiles at me.
19. Crazy rhythm
20. Smiles
21. This can't be love
22. Margie
23. Papa loves mambo
24. 'Deed I do.

PROGRAMME THREE: BING FROM BROADWAY TO HOLLYWOOD All on one LP, Cassette, or CD

1. Manhattan
2. My baby just cares for me
3. Anything goes
4. All through the night
5. You're the top
6. I guess I'll have to change my plan
7. New sun in the sky
8. Mandy.
9. My ideal
10. Its alright with me
11. How long has this been going on?
12. I've got a crush on you
13. What is there to say?
14. Where or when
15. The lady is a tramp
16. My funny valentine
17. Nice work if you can get it.
18. What is this thing called love?
19. I see your face before me
20. I've grown accustomed to her face
21. You'll never know
22. Its not for me to say
23. You're sensational
24. They didn't believe me
25. We're in the money.

BING: JUST BREEZIN' ALONG : A 10TH ANNIVERSARY MEMENTO

EMI UK:CZ5 CDP 7 48272 2

This issue also was foreshadowed in the September issue of BING; and we commented that its difficult to see how anyone is going to get excited about it. Except, possibly, that it is available on compact disc. It is an amalgam of tracks from the United Artists issues of 10 or so years ago, THAT'S WHAT LIFE IS ALL ABOUT and AT MY TIME OF LIFE. One must concede that KEN BARNES is a man of many exceptional parts, not the least of which must be his ability as a salesman! For he has succeeded in selling virtually the same packages to two different companies. And come to think of it, is doing the same thing to us ! One change, of course, is that these tracks become available on compact disc - as well as on LP and cassette. The titles are precisely as given last time, e.g.

1. Just breezin' along
2. How are things in Glocca Morra?
3. Heatwave
4. The best things in life are free
5. My heart stood still
6. I got rhythm
7. The good old times
8. Cabaret
1. Send in the clowns.
2. The only way to go
3. Have a nice day
4. Some sunny day
5. At my time of life
6. With a song in my heart
7. Razzle dazzle
8. That's what life is all about

Superfluous to say that the sound is quite fantastic. THE ONLY WAY TO GO and AT MY TIME OF LIFE are different masters to the ones originally used on the LPs. Our local price for the LP is £3.99; while the compact disc has a stamp on it: SPECIAL LOW PRICE. This is £7.99p

Happily, this issue under the EMI banner has a much more acceptable jacket. An excellent picture of Bing - again possibly in mid-career) tastefully presented. The jacket unfolds to provide a nice story by Ken Barnes himself telling of Bing's early career, his stature and up to the time when Ken himself worked with Bing. Quoting: "The sessions were an absolute delight for all involved - for arranger/conductor Pete Moore; for engineer John Timperley and perhaps most of all, for the musicians with whom Bing enjoyed a warm camaraderie

Bing was like an old friend to all of us....

And KEN BARNES, in his notes, reminds us that Bing was nearing 72 years of age when he made these quite remarkable tracks.

THE CLASSIC YEARS: IN DIGITAL STEREO: BING CROSBY: 1927 to 1934

BBC RECORDS & TAPES

BBC COMPACT DISC 648 £9.99p.
BBC LP REB 648
BBC CASSETTE ZCF 648

1. Someday sweetheart
2. Mary
3. So the bluebirds and the blackbirds got together
4. I surrender, dear
5. Where the blue of the night
6. Please
7. Thanks
8. The last round-up
9. St. Louis Blues
10. Black moonlight
11. Beautiful girl
12. We'll make hay while the sun shines
13. Temptation
14. Did you ever see a dream walking?
15. She reminds me of you
16. Love in bloom

Well, it might be said, there it is! Two albums, or discs whichever you prefer, at each end of the scale. Could there be a more perfect juxtaposition marking the start and virtually the finish of Bing's epic career? Not quite the end, and not quite the beginning, but near enough.

This is the material we described an issue or so back wherein the Australian sound engineer produced these very early recordings in quite unbelievable stereo via digital remastering. We hoped then that it would not be long before the BBC issued this material, licensed of course from its Australian counter-parts.

It is quite invidious to offer comparisons between the two albums/discs; sufficient to say both are inimitably the unique Bing Crosby, always quite unmistakeable to our ears.. It would, however, be expecting the miraculous to expect a Bing in his late 20s to sound like the Bing in his early 70s!

ROBERT PARKER himself provides the jacket/sleeve notes and the introduction is certainly worth quoting:

"BING CROSBY was born on May 3, 1903, in the obscurity of Tacoma, Washington - a small American port-town. By the time he died at a golf course in Madrid on October 14, 1977, he had become one of the most popular, well-loved and most widely heard entertainers in the history of showbusiness. His rise was almost unbelievably swift and this album charts the brief span of years which saw him change from an unidentified band-singer into an internationally acclaimed star. The songs which made him famous are heard for the first time in new digital stereo transfers, in the original performances which marked the beginning of the Crosby CLASSIC YEARS."

And what performances they are! THE LAST ROUND-UP (what a fabulous hit that was!), PLEASE, THANKS, TEMPTATION, SHE REMINDS ME OF YOU, LOVE IN BLOOM - all so redolent of those wonderful years when Bing burst on the world, capturing not only a small, singular, segment of the population but, it seemed, EVERYONE.

Oddly enough, although the compact disc has turned up here, we haven't as yet seen the LP so can offer no comment - or price.

The jacket of the CD gives full and accurate details of all the numbers as regards composers, accompanists, original matrix nos., where recorded &c. It is a work of art, no less.

UNDERSTANDABLY, SOME DISAPPOINTMENT HAS BEEN EXPRESSED THAT THE EB RECORD OF THE RECITATIONS BING MADE IN 1976 DID NOT APPEAR WITH THE TENTH ANNIVERSARY SET. READING LES GAYLOR AGAIN WE HAD THE FEELING THAT ITS ISSUE WAS, IN FACT, IMPROBABLE. ONE READ OF THE URGENCY WITH WHICH PACKAGES, PRESENTATION, &c. WERE HAVING TO BE PREPARED. WE FEEL THAT THE APPEARANCE OF THE COLLECTION MORE OR LESS ON TIME WAS AN ACHIEVEMENT. WHETHER OR NOT THE POEMS WILL EVER APPEAR ITS IMPOSSIBLE NOW TO SAY.

THE BEST OF BING CROSBY

much-used expression, THE BEST OF BING CROSBY, but one as we well know from these columns on countless occasions over the years, one incapable of unanimous agreement ! Even so, it was a splendid surprise to find yet another album newly-issued and bearing this description.

So far in TRACK EVENTS we've dealt with material we knew was in the pipe-line, as it were, but this offering came as a complete surprise:

BING CROSBY: THE BEST OF BING CROSBY (Music for Pleasure EMI) MFP 5814. Price: £2.49p

Side 1:

1. Where the blue of the night meets the gold of the day (1945)
2. Pennies from Heaven
3. Swinging on a star
4. MacNamara's Band (with the Jesters)
5. Don't fence me in (with the Andrews Sisters)
6. The Whiffenpoof Song (with Fred Wsring & the Glee Club)
7. Sam's song (The happy tune) with Gary Crosby.
8. Dear hearts and gentle people.

Side 2:

1. In the cool,cool,cool, of the evening
2. Mr. Gallagher & Mr. Shean (with Johnny Mercer)
3. The waiter, the porter, and the upstairs maid (with Mary Martin and Jack Teagarden)
4. Ac-cent-tchu-ate the positive;
5. In the good old summertime.
6. When Irish eyes are smiling
7. Chatanooga shoe shine boy.
8. Danny boy.

The producers would seem to subscribe to the view that there is nothing new to say about Bing Crosby! At any rate, there are no sleeve notes. It is nevertheless an eye-catching and attractive sleeve in blue and white. The picture is of an older-than-mid-career Mr. C. in a Pebble-beach hat and a forage, or safari, jacket, looking completely relaxed.

Naturally the album contains the kind of hardy perennials one expects in a collection so named; even so most collectors, particularly newer and younger ones, who will find this a delight. It contains four or five tracks which have not been over-reissued on LP, e.g. DANNY BOY, THE WHIFFENPOOF SONG, IN THE GOOD OLD SUMMERTIME and MR. GALLAGHER & MR. SHEAN. This latter is the "A" version which is superior to the " B" version once issued (for a change) on Ace of Hearts.

MR. GALLAGH'R & MR. SHEAN, adapted from an old vaudeville duo who originally sang the song is, in this writer's view and no doubt that of many others, one of Bing's all-time great recordings. It establishes beyond any doubt, whatever Bing did with ST. LOUIS BLUES, SOM'DAY SWEETHEART, SHINE and so on, he was a great jazz singer! Its an unlikely vehicle, perhaps, but its not so much what is sung, but HOW it is sung which establishes a case.

> Bing's rapporte with his long-time admirer, songwriter, Johnny Mercer, is quite astonishing. How well I remember the impact this fabulous duet made on me on first hearing - late 1938 or early 1939? Bing's highly rhythmic interpolations and rejoinders keep the performance bouncing along in memorable fashion; particularly perhaps when Bing comes in -
>
> Oh ! MR. M'RC'R, Mr. Mercer, Mr. Mercer, Mr. Mercer
>
> all in rapid succession.... I still get the same impact today, 50 years later.
>
> And the lyric is quite priceless, wi Mr. Mercer endeavouring to explain "what the noise is all about." "Allegretto, Mr. Mercer?* "NO! Alligators, Mr. C." And the joyful ending: "Sort of retardo, Mr. Mercer?" "Sort of LOMBARDO! Mr. C." followed by Bing's anguished "oooohh" - Lombardo, of course, refers to the sweet band style of Guy Lombardo for those too young to know of the bandleader who had a near-60 year career at the top.

IN TH'E GOOD OLD SUMM'R-TIME is of course the 1954 version with John Scott Trotter, not the 1977 one with Pete Moore - both excellent versions we hasten to add. Another unlikely vehicle for Bing to exhibit his jazz propensities - he sings this in three different tempos with JST! The same remarks apply to CHATANOOGA SHOE SHINE BOY.

And its quite acceptable to hear Bing's mellow, resonant, tones applying WH'N IRISH 'YES ARE SMILING and DANNY BOY. Altogether a very nice issue, especially at the give-away price of £2.49. Actually, MFP have been quite good to Bing over the years. Without checking they have issued probably half a dozen Crosby LPs over the past few years.

THE CHRONOLOGICAL BING CROSBY	VOLUME 9 1929 - 1930	JONZO RECORDS JZ-9

JONZO RECORDS, with remarkable zeal, press on with their declared intention of issuing all Bing's recordings in the date rder in which he made them, and the above is the latest issue. Volume 10 will reportedly be available this December.

Titles are:

Side one: I'm a dreamer - aren't we all?
If I had a talking picture of you
Moonlight & Roses Medley: comprising Moonlight and Roses/Moonlight Bay
Southern Medley: Old Black Joe, My old Kentucky home, Carry me back to old Virginny

Side two: Song of the dawn
A bench in the park
Livin' in the sunlight, lovin' in the moonlight
I like to do things for you
You brought a new kind of love to me
A bench in the park (Rhythm Boys)

Side 1 (Cont)

A bundle of old love letters
After you've gone
Happy feet.

Side 2 (Cont)

Three little words.

The issue follows the format now well-established - handsome sleeve, remarkable amount of data on original recordings, personnels, and so on. Colin Pugh gain takes the listener thro' the tracks, giving the background to the recordings. He particularly draws attention to the replacement - as it were - of Paul Whiteman's orchestra with that of the renowned Duke Ellington in THREE LITTLE WORDS, and revealing in the process that he is an Ellington admirer.of the first order.

> Mainly, Bing is heard fairly prominently, indicative of the fact that the series is now moving inexorably to the first great solo records of Bing. There is an exception in MOONLIGHT & ROSES which is one of those highly debatable issues as to whether or not Bing is present. Many consider these items as useless and a waste of time and space; others of course, consider and debate the question as to whether Bing WAS singing with breathless dedication. Ah, well, everyone gets what they want from Crosbyana. The producer of the album is of the opinion that Bing DOES sing with the trio, or whatever it is. This listener thinks NOT. Even when Bing doesn't 'grab a line', or is not vocally prominent, one can usually detect his lower-tone-vibrato in any vocal conglomeration. I think not in MOON LIGHT AND ROSES.

Colin does point out this number is grossly over-scored and, perhaps to fill a 12-inch side, incorporates MOONLIGHT BAY.

> Certainly overwhelmingly on the credit side is the fact that, miraculously, the producers have acquired a reasonably 'clean' copy of the esoteric SOUTHERN MEDLEY. And that is indeed something, for the way Bing sings OLD BLACK JOE and CARRY ME BACK TO OLD VIRGINNY must be among the best things Bing did, certainly in these early years. His rendering is quite majestic - and if Johnny Mercer hadn't become a Crosby fan for life on hearing him sing OL' MAN RIVER, there can be no doubt that he (and most others) would certainly have become devotees on hearing Bing in these two 'vocals'.

Esoteric? They certainly are for, like the John Scott Trotter KMH tapes which lay unknown and dormant for decades until Eddie Rice discovered them, this 12-inch SOUTHERN MEDLEY lay in a similar state until one might fairly claim fairly recently. And we would never have known what we had missed if someone hadn't come across this old 78 in a phonograph (gramophone) museum.

The sleeve varies its pictures again, and there are two dramatic photos, one of Bing and the other of the Rhythm Boys

For those who do not see the album locally, the address is:

JONZO RECORDS,
PO BOX 212
Harrow,
MIDD'X HA3 7LD

If you need to use this method, it costs: £6.00 album; £1.35 P & P VAT £1.10p Total: £8.45p

BING CROSBY:	NEW TRICKS:	MEMOIR: MOIR 202
Price: £4.75p		Cassette: CMOIR 202

Walking, not too hopefully, into our favourite record shop in early November we had the distinct feeling we had, goodness knows how, stepped into one of those hi-sci time machines! There in front of our disbelieving eyes was the above album, looking precisely as it was issued by (Decca) Brunswick on LAT 8217. Now when was that - must have been nearly 30 years ago. That was what we finally got around to thinking after asking ourselves how come this album should be reissued so soon? No doubt that's how one thinks after collecting for going on for 60 years!

That feeling was reinforced when we realised, on further consideration, that this self-same album had been reissued about 11 years ago on the label we've just been talking about - MUSIC FOR PLEASURE. It was entitled Bing Crosby: WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (MFP50249) It was not an identical reissue for the title song, BLUE OF THE NIGHT, had been used as it had NOT on the LAT 8217 Brunswick, but ON THE ALAMO had been omitted. Still, in essence, it was the NEW TRICKS albums with Bing accompanied by Buddy Cole and his Trio. It might be said with justification that currently we are being fed a surfeit of this combination!

Which reminds us: we went into the shop not too hopefully we said above. This was occasioned by the fact that we already had the Tenth Anniversary Set, the Best of Bing, and a couple of new compact discs, constituting quite a collection alree for this issue.

So, perhaps there is a new generation or two of Crosby collectors who are not familiar with this NEW TRICKS album and its reissue may, therefore, be justified. And for those here are the titles:

Side 1:	Side 2:
1. When I take my sugar to tea.	1. You're driving me crazy.
2. On the Alamo	2. Avalon,
3. I'm confessin'	3. Chinatown, my chinatown.
4. Between the devil and the deep blue sea.	4. If I could be with you
5. Georgia on my mind	5. Softly as in a morning sunrise.
6. Chicago.	6. Alabamy bound.

These are all straight Buddy Cole accompaniments, no doctoring, no refurbishing. The plain, unvarnished, original performances. It must be said, also, that the songs featured - crisp, rhythmic, foot-tapping performances - do not need any embroidery. CHICAGO, AVALON, DEVIL AND THE DEEP BLUE SEA with others are sterling jazz efforts, and the trio is entirely sufficient.

Closer inspection of the sleeve (the one with the picture of Bing wearing his bright-coloured tie!) revealed that it was NOT a Brunswick reissue, but one by MEMOIR RECORDS LTD., PO BOX 66, Pinner, Midd'x, HA5 2SA. This is a new facet in today's gramophone record industry. While the big giants concentrate their efforts on the "fast-buck" moronic pop charts, smaller independent companies take the risk of licensing from those giants the more middle-of-the-road material. It is a courageous effort and deserving of success. Of course, when the material is more than 50 years of age copyright has expired. Hence the rash of companies that issue Bing (and dance band) material willy-nilly without fear of legal reprisals.

One certainly feels these companies, willing to take the financial risk, are well worthy of our support even if, as indicated above, a large majority of

our members have either of the two issues mentioned above. This is especially so for we understand that the ever-energetic LESLIE GAYLOR has acquainted himself with Mr. Gordon Gray of Memoir Records and learned that if NEW TRICKS is successful as regards sales it may easily lead to the reissue of more elusive albums from the MCA catalogue. Or any other, come to that.

The original MCA (Brunswick) CHRISTMAS ALBUM - "WHITE CHRISTMAS", now issued under license by Music for Pleasure (MFP 5590) HAS MADE ITS PERENNIAL APPEARANCE FOR THE UMPTEENTH YEAR and, as usual, is well displayed.

And we have news of but have not yet seen leave alone acquired, a new MCA Compact Disc MCAD-5765 JVC-500. Member Chas. Bailie of Arcadia, California has put us in the picture. We think there is every limelihood this CD will be available here in time for the Yuletide season. Titles are:

1. White Christmas
2. Silent Night
3. Its beginning to look like Christmas
4. Adeste Fidelis
5. God rest ye merry, gentlemen,
6. Faith of our fathers.
7. I'll be home for Christmas
8. Christmas in Killarney
9. The first Noel.
10. You're all I want for Christmas
11. O Fir tree dark
12. Christmas Carols:
    (a) Deck the halls
    (b) Away in a manger
    (c) I saw three ships
13. Christmas Carols
    (a) Good King Wenceslas
    (b) We three kings of orient are
    (c) Angels we have heard on high
14. The Christmas song
15. Bing Crosby, Jack Kapp (Founder of Decca Records) Connie Boswell, Bob Crosby and Victor Young send greetings to Decca employees, 1940.

This last item, greetings, has appeared on an independent LP fairly recently and is a distinct novelty.

That this is an MCA issue indicates it will be of commercial recordings and not radio items. The jacket of the CD frames a nice picture of Bing in holly, with plenty of red berries in evidence! We're looking forward to getting it - perhaps there'll be a parallel LP?

Looking back over the foregoing ten pages this tenth year after Bing's passing illustrates how his recordings continue to come forward in remarkable fashion; indeed, it will take you the better part of £40 to keep abreast with what has been reviewed here. It is not unusual, of course, for the recordings of a deceased artist to continue to be issued - and reissued - but there can, naturally, be no new recordings. Yet a tremendous exception to what might be considered an impossibility has occurred, thanks to the 73 recordings made available thro' Ken Barnes's TENTH ANNIVERSARY COLLECTION. If only Bing - and Buddy Cole - were around to hear this collection !

The set has generated a lot of mail and it seems appropriate at this stage to present some of it.

LES BRICE, 40 Crown Rd., Clacton-on-Sea, Essex, CO15 1AT:

After about three weeks of playing Ken Barnes's boxed Bing set (THE TENTH ANNIVERSARY COLLECTION), I'd like to say that I think this is the best Bing item ever issued. Bing's voice is absolutely superb and the backings, in my opinion, the best that Bing has ever had. The whole thing is an absolute joy. Bing's voice is well to the fore, every song is a gem, the backing is lush. I doubt quite honestly that anyone having the original recordings could have dreamt that thirty-odd years later such a transformation could have taken place. I'm sorry to say that I found albums such as NEW TRICKS and SOME FINE OLD CHESTNUTS etc. because of the dullness of Buddy Cole's backings : the whole effect far less than the masterpeices they should have been - and those now on the boxed-set most certainly are! Absolutely marvellous, not a weak item.

TED TOWLER, 20 St. Johns Rd., Higham, Nr. Rochester, Kent:

Its quite incredible to think it is 10 years since Bing's demise. Just where has all the time tone? I think the record companies are beginning to realise that he still has an appreciable following, as we have had some excellent albums of late such as the Joy and Living Era issues and the GIVE ME THE SIMPLE LIFE from MCA. I am not too sure, however, that I shall be getting the Ken Barnes' collection. I tend to get annoyed when record producers are presumptuous enough to think they can improve on an artist's performance. It is bad enough when they distort the sound and balance of an original recording by adding 'echo', or producing in simulated stereo but to mess about with Bing's voice and add an orchestra to the quite unique sound of Bing and the Buddy Cole Trio is - for me - little short of sacrilege. They are good enough for me, even if the tapes may contain some defects. Who wants the incongruity of an umpteen-piece orchestra (in stereo no doubt!) added to recordings that were intended to be intimate in style, sound, and presentation, and which were made by a partnership unique in the annals of popular entertainment ?

Editor: Whew! I think one must allow that modern buyers will be more attracted to the boxed set in its 'new' format. The project would not be commercially successful if only ICC diehards bought it! On the other hand, one see's Ted's viewpoint. Memoir seem to think it may work !

JIM REILLY, 32 Richmond St. Moorfields, Hereford, HR4 9JN:

I am over the moon about Ken's latest offerings. They are terrific, and wonderful value at £9.99 for the records/cassettes and £14.99 for the compact discs. I really think this represents the best set in my entire collection - Bing at his best on radio. I wouldn't like to say which numbers I like best, its all good and very enjoyable listening. Just think - if the Buddy Cole 'purists' had had their way these wouldn't have been released in the way they have been. Pity about the poems but it appears there are some legal hang-ups preventing their release.

IMPORTANT NOTE: Although quite elegantly packed, the cassettes and compact discs of the TENTH ANNIVERSARY COLLECTION are in plain cases within the main package. JIM REILLY (address above) has produced some really excellent, professional-style sleeves for both cassettes and CDs. They are a real adornment we can say, having seen them. Jim offers them at :

CASSETTE SLEEVES: 50p set incl. P & P
COMPACT DISC SLEEVES: 80p set incl. P & P

They are complete with song titles &c.

BERT MINISTER, 80 Fox St., Edgeley, Stockport, Ches. SK3 9JY:

There's a record shop on Stockport Road (Levenshulme, Manchester) called 'The House of Music' and the proprietor is a friendly chap called Les. For all the Bing 'anniversary' week he devoted the whole of his window display to Crosby LPs. In addition to the new boxed-set I counted 22 different Bing LPs. This must be a record stock (no pun meant!) for any small shop these days.

Editor: I think a lot of unsung 'proprietor-heroes' have acted in similar fashion, bless their hearts! We have a shop which did - we lost our Woolworths in surprising fashion a year or so ago like a lot of other towns and the nearest is now more than six miles away. They were selected as one of the main avenues for displaying the set. And our local shop also has 20 odd Bing LPs on show.... haven't seen anything of the TV adverts that were mentioned as being scheduled.

BARRY WHITTINGHAM, Caravan, First Aven., Bulwell, Notts:

I got the Anniversary Collection from Woolworth's last Wednesday (early October). Very nice presentation although of the 73 songs only 19 were fresh to my collection; there is, I suppose, some justification for saying that with some of the new orchestral-backings a lot more are new? Incidentally, did you know that with the new set there will be over 80 Crosby albums currently available as per catalogues? It puts down the theory widely held that only modern 'rubbish' is sold over the record counters, doesn't it?

Editor: Have no way of checking Barry's 80 -- but can believe it. Our shop has the four volumes of the Radio Years, IN DEMAND, NEW TRICKS, the new set of 3, JSP BING IN THE THIRTIES VOLS 1 and 3, a couple of Bing MAGICS, FOREVER BING (double) and others.....

MERVYN POWELL, 6 Morfydd St., Morriston, Swansea, SA6 8BN:

I thought I'd relate my experience with a local Woolworths and the release of the 3-album set. After relentless enquiries which showed the staff to be completely ignorant of the issue, I had a word with the Manageress, who did know about it and had, in fact,, ordered one set each of records, cassettes and CDS! Some display! With a little persuasion she has agreed to order more - and I am still awaiting a phone call as to the arrival of my set.

Editor: Well, even with a Woolies close at hand seems to be a hazardous business, obtaining records &c.

The overwhelming consensus of opinion among members, however, is of course that the ANNIVERSARY COLLECTION is tremendous, with the warmest thanks and congratulations due to KEN BARNES, PETE MOORE and Warwick Records.

It is hoped members caught the TV programme on Channel Four, Sunday 15th November, entitled THE MOVIES GO TO WAR. Bing was seen many times - especially with the MAIRZY DOATS routine with Bob Hope and heard singing many times almost all the way thro', urging people to buy bonds for victory in song, of course. And there was one we hadn't heard before which ended "...and this is the nephew of Uncle Sam...bbooo.oooo...Bing!" Also had a fair glimpse of Bing's famous partners, The Andrews Sisters - and heard tho' didn't see the Mills Brothers.

NEW THHEAT TO BING ?

By: JAMES LOWE (North Woolwich)

Members may recall from the last issue that Dennis Saville said he'd heard a J. Lowe from North Woolwich singing a Crosby song on the Gloria Hunniford show - the very man tells us how he got on the air to - perhaps - pose a threat to Mr. C.

Editor

Flipping round the radio dial I went past, but quickly returned to that so familiar voice. None other than your friend and mine, Bing! He was singing the verse of YESSIR, THAT'S MY BABY! I stayed with it, of course, hoping to hear the remainder of the chorus - but Bing stopped and the voice of Gloria Hunniford came in, asking a contestant per phone to continue the song. Well, the person didn't know it and, as the song had apparently been accumulating for some weeks, I thought to myself "Jim lad, earn theesen a bob or two," so old clever clogs did just that, informing Miss H. that I knew the song and would be happy to sing it! You will probably guess what happened: the song went on for a few weeks with Jim sitting gnawing his knuckles, while other contestants tried in vain to answer while I remained - thwarted.

Meanwhile I had received a call from LWT asking me if I were available, and willing, to be a telephone contestant? At last! I sobbed to myself. Fame, the fickle flirt, had not deserted me and fortune was staring me in the face. "Yes, Yes!" I answered slaveringly, "I'll contest." I smirked happily to myself - with an aside: "Aha, little do they know I am a Crosby fan and know many, MANY, of his songs!" So daily I listened to the show, drooling I confess at the thought of lovely shekels awaiting for singing just one song!

No doubt you are anticipating me when I tell you that came the day - a contestant, blast him, asnwered CORRECTLY! Wicked fates - that I should be so near and then to have been pipped at the post by a body who probably was not even a Bing fan. Cruel, cruel, fate. Still, I vowed that if the time came I would know the answer, or die in the attempt.

Came the fateful day when a sound engineer called me, asking me to just sing a scale so that he might adjust to my pitch. What giddy heights! Carefully hiding my full potential I sang the scale. I can't be sure but have a faint idea that I heard somewhere in the background a voice say: "Phew!" followed by a sort of hysterical laugh. He then told me I would be 'on the air' in about five minutes. Soon Gloria was saying.. "and now we haveMr. James Lowe." She continued asking a few questions and in a near-strangulated tone I managed to answer them. You must bear in mind that all the time I was saving myself for the big moment when the world would hear this majestic new baritone to whom Crosby might have said: "Take over, Jim, you're a better man than I."

Then Gloria said she would play the verse of a song"and I want you to continue singing the chorus." This is it, I thought, dead easy! THEN CAME THE VOICE OF JUDY GARLAND singing a verse.... Have you ever had your brain seize up? Mine set as if in concrete for tho' I had heard this verse many times the vice was clamped around my head - and nowt would come from my lips! I finally averred I couldn't recall the chorus; but she was urging me to continue so I said "As I don't recall this I'll sing a little of one that I DO know..and started to sing AN APPLE FOR THE TEACHER." I don't suppose you have ever heard the voice of a laryngitic, herniated frog (not many have) but what came out of my voice-box must surely have resembled that little-known sound. Gloria, however, had the gall to thank me for it - and paid for it. Perhaps she had to!

(Cont. on page 26

Snowed under by a song

John Lennon, who was slain five years ago in New York, wrote 'Happy Xmas (War is Over)' to counteract it. 'Silent Night' has probably been sung more often. But 'White Christmas' still rules the Yuletide roost.

No one knew it at the time, but by tuning into what served as a pop music programme on the wireless 43 years ago, they were in at the start of a revolution.

Suddenly, a new dimension had been added to Christmas; one which, in its way, was to become as much a part of the season as cards, trees and turkeys.

It was the tune being whistled and hummed as women queued for their seasonal double food ration, or as they filled the shells in the munitions factory.

Men burning in the sun of the Western Desert in the month after El Alamein forsook Lili Marlene to dream of snow covering the rooftops back home.

Such is the way of pop tunes. In 1942, "White Christmas" by Irving Berlin was at the top of what was then called the hit parade on both sides of the Atlantic. For years afterwards, it was the same story, with only the occasional red-nosed reindeer to get in the way.

Bing Crosby

The most memorable recent Christmas record may be Band Aid's "Do They Know It's Christmas", which was top last year with world sales of eight million and is likely to do well enough this season.

But there is no doubt that we shall be hearing "White Christmas" a few hundred times between now and Christmas Day. The Crosby record has just been released for the umpteenth time and there are disco and children's versions to ensure that it goes on and on.

Forty-three years and in excess of 300 million copies after it was written it is the most sung of Christmas tunes (excluding "Silent Night", for which there are no comparable figures) and is far and away the most successful commercial song of all times.

Crosby's version accounts for only 30 million - or 10 per cent of its sales - so far, and is no longer the best-selling disc ever; Michael Jackson's "Thriller" eclipsed that.

But if Crosby had never sung anything else (and he recorded more numbers than any other star) it alone would have ensured that he died a multimillionaire.

Film

Its writer, Mr Berlin, is now 97 and reputedly still thumping an upright piano on the black notes - he never learned to play the white ones so had a special lever fitted to change key; nor did he learn to read music. It is just one of his tally of 3,000 tunes - more hits than anyone in history.

The song was written for the Crosby-Astaire film Holiday Inn. Crosby himself once told me: "I liked it but I didn't think it was that special - although I remember saying at the time, 'I don't think you need worry about that one, Irving'".

He sang it first on his radio programme and the rest is history. In 1954, he reprised it in another film, called inevitably, White Christmas.

The song has been recorded by hundreds of artists ranging from Gracie Fields to Elvis Presley, and played by symphony orchestras and rock groups - to say nothing of adding a new phrase to the language.

BING CROSBY'S FINAL WHITE CHRISTMAS STIRS P.O.W. CAMP MEMORIES

by GENE TELPNER

BING CROSBY and his famous song WHITE CHRISTMAS were loved by millions, who made it the best-selling record of all time. For this writer, the song brings a trail of memories, stretching from a stark German prison camp to the posh London Palladium.

Christmas Eve, 1944, was the last that thousands of Allied PoWs would be spending behind barbed wire, and on that particular night, the German guards in Stalag Luft One made a concession.

> A wind-up phonograph was allowed to be passed from barracks to barracks, and with it a well-worn copy of Crosby's recording.

When it came to our room, which was shared by 24 officers who had been shot down in combat, the nostalgic words of the song brought tears to the eyes of men who had been fearless in battle. Crosby's voice symbolized the hope of returning home once more to freedom and loved ones, and sharing a WHITE CHRISTMAS 'just like the ones I used to know'.

> It was more than just a song, it was a message of hope and created a desire to survive the privations of a prison camp on that far from merry Christmas.

I couldn't have dreamed then that 33 years later as a journalist, I would be seeing Crosby in person , in his final professional performance at the London Palladium, shortly before his death.

When he stopped onstage, the packed theatre rang with applause. He was a living legend, a man who had starred in 70 motion pictures, sold more than 400-million records, and was still entertaining sell-out audiences at the age of 73.

Certainly he looked older, but the twinkling eyes still sparkled and he sounded almost as mellow as in the days when he was cavorting across the screen with Bob Hope and Dorothy Lamour. He didn't have to prove anything - he was onstage simply because he enjoyed it.

He shared the spotlight that night with his wife Kathryn, his children, Harry and Mary Frances, and singer Rosemary Clooney, who was always a Crosby favorite.

The Joe Bushkin Quartet accompanied Bing at the Palladium, and you could see they idolized Crosby. There was a touching moment when Bing seemed to forget the words to one of his classic tunes, PENNIES FROM HEAVEN. Bushkin broke up with a wide grin, but later Crosby claimed that it wasn't a memory lapse - he was just carried away by Bushkin's playing.

You could feel Crosby's respect for the musicians, his love for his family, and most of all, the audience rapport. Up close I could see that Bing had wrinkles, wore a toupee and walked slowly - but so what? He had aged gracefully, and the ability to entertain was still young.

He sang WHITE CHRISTMAS at the Palladium. It brought back memories of that Christmas Eve in Stalag Luft One and there were misty eyes in the audience around us.

He talked about looking forward to a golfing holiday after the show. A few days later he died on that golf course.

WHITE CHRISTMAS is probably the greatest song Irving Berlin ever wrote, and he was fortunate enough to get the greatest singer to record it.

This story appeared in many American and Canadian papers; multiply its sentiments several million times and one begins to grasp what Bing meant all over the world, not only in those Wartime days, but for 50 years.

JIM LOWE continued from page 23:

Now let me state, here and now, and categorically once and for all - THAT WAS NOT ME SINGING! They must have made a switch and substituted the late Fred Emney's voice whilst he was hospitalised. It just could not have been me singing, for my crystal-clear, deep-timbred, melodic, troubadour-like voice, I would know anywhere. They did this to me - I who had sung in the most far-flung pubs on my varied ports of call whilst in the RN.....

Incidentally, the song in question (which froze me!) was - EMBRACEABLE YOU!

REGARDING THE TWO PREVIOUS PAGES, well, we can hardly ignore WHITE CHRISTMAS in this seasonable issue, can we!

There is reference in the SNOWED UNDER BY A SONG story to the record alleged to have beaten Bing's WHITE CHRISTMAS in sales. We consider this to be an absolutely spurious claim. Furthermore, we have a theory about it!

Its well-known (and obvious) that these modern record producers, projectors, promoters, exploiters - call 'em what you will - spend sleepless nights dreaming up figuratively new ways of foisting their wares on a gullible, largely juvenile, public. Look what they're doing with videos these days!! True horror stories.

We reckon they were unendurably irked that despite all their efforts, all the millions of dollars (and pounds!) expended on their 'promotions' the world's biggest-selling record remained that of an old-timer - Bing Crosby. It was quoted as such in all the reliable records....and forsooth, made in the days when there were no "charts", not all that many record-players compared with today...and 'ol Bing was good - but surely we can beat his WHITE CHRISTMAS?"

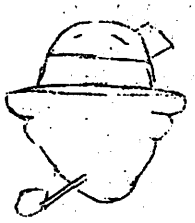
So they came up with an idea: this Michael Jackson record DID beat Bing's best! What a story! WHITE CHRISTMAS eclipsed (!) at last! That will make the headlines.

Spurious? Of course. How can such a claim be made when WHITE CHRISTMAS is <u>still</u> selling? When it has been issued on umpteen different labels, comes out every year since 1942.... How can ANYONE say with certainty how many copies of Bing's record have been sold? Nobody can know - and even if they did, they would have to update it every year.

As for the record that "beat" it - how many can remember what it was? And how many times will IT be reissued?

Complete nonsense.

WORKING THE FLAW OVER YOU



Should the subtlety of the heading elude your glance back to THE EMPEROR WALTZ by FRED REYNOLDS in the previous issue, plus the Editor's footnote to that article, may help unravel the paraphrasing of a Crosby song title. However, here is FRED again.

After your Editor's mild objurgation and thinly-veiled threat to drum me from the Crosby Regiment (oh yes, I can read between the lines) I have been living in daily apprehension of the daunting sound of gravel being crunched under jackboot. I can only promise, therefore, that I shall refrain from mentioning again the name of M, at least, that M and in this article. There is, however, a small postscript to add to what I said about "The Emperor Waltz". By a coincidence the very film was shown on television (Channel 4 on 7th September) and it confirmed all my remembered impressions except that FRIENDLY MOUNTAINS was not artificially set. Filmed in Jasper Park in the Canadian Rockies it was the lurid technicolour that made the scene appear so blatantly unreal.

I know, of course, that Reg believes as firmly as I do, manifestly demonstrated by his GOLDEN YEARSa and penchant for Latin-American music (not to mention Puccini) that a wide musical appreciation is an essential ingredient of true perspective and that life and music doesn't begin and end with Bing Crosby.Those purveyors of whitewash who interpret loyalty by confining their pleasure to one source are practising a form of self-deception and, worse, self-deprivation. In fact they are, in our case, depriving themselves of the essence of the Crosby art. The paradox is easily explained: the more one understands music the better equipped he or she is to recognise Bing's role; an acknowledgement of less-than-perfect results brings a compensatory increased appreciation of his best work. Bing was not a perfectionist: a "one-take" satisfactory performance was, for him, more rewarding in terms of time-saving than twenty takes to produce something that might be a little better. That, given his easy-going nature, makes astounding the number of times he made perfect or near-perfect recordings with so few takes. But, inevitably, there were flaws in some of his work and some unevenness in his performances: some of his recordings are quite compelling, even breathtaking, while others are not so overwhelming to the respiratory system.

The desire for and seeking after perfection is not necessarily good in itself and I do not criticise Bing's characteristic attitude but it is not unfair to identify the less worthy results of ignoring it. I can think of two variant examples of the pursuit of perfection. First, you may recall the story of Michaelangelo being visited by a friend when he was completing a sculpture and the friend's next visit a few weeks later. "What?" he asked, "have you been doing since I last saw you?" Michaelangelo indicated some points of detail. "But," protested his friend, "they are only trifles." "Yes," replied the sculptor, "but trifles make perfection." However, if the genius of Michelangelo can be used to demonstrate the value of striving for perfection my second example places its value a little lower and puts it seriously to the test. In a series of narcissistic,

cosmetic facial operations one of the current crop of "pop" stars (whether "mega" or only "super" I know not) is reported to have spent over one million pounds in a quest for perfect features. Apart from the extravagant vulgarity of the exercise, judging from the photographs I saw in the press I cannot say that I thought the money was well spent. It makes Bing's casual attitude about his "wingy" ears seem very healthy. It is a pity, perhaps, that the surgeon did not give the young man advice similar to that given to a patient who was suffering from chronic arthritis of the arms. His surgeon said that he could cure his condition by amputative therapy but didn't recommend it because of possible side effects. And, incidentally, what is it about these rock 'n' rollers that makes me find their talent a trifle less conspicuous than an elephant in a bathroom? No doubt it has to do with the "seven ages" but opinions may differ about which of us is the pantaloon.

Another film to appear recently on television afforded some interest if little entertainment and featured that erstwhile rival of Bing's, Russ Columbo (which is much less of a mouthful than his real name, Ruggiero de Rudolpho Columbo). As it has been half a century or more since I last saw it BROADWAY THRU A KEY-HOLE brought little recollection. Columbo, you may recall, was being publicised as Crosby's great screen rival and indeed gained a large following among the American female population until his tragic death in a shooting accident in 1934. The film, in traditional gangster genre, was scripted by Walter Winchell and was said to have been drawn from the personal lives of Al Jolson and Ruby Keeler (apparently Jolson was so upset by it that he punched Winchell during a chance meeting). It was cheaply and quickly made as were most of Crosby's early screen ventures (the sublety of some of those early "talkies" makes all-in wrestling appear sophisticated) and it thus afforded a direct comparison between the two men. As the leader of a nightclub orchestra Russ played violin (he was a violinist with Gus Arnheim's band at the Cocoanut Grove when Bing and the Rhythm Boys were with Arnheim) and sang a couple of songs, YOU'RE MY PAST, PRESENT, AND FUTURE and PIZZICATO, the latter a duet with Constance Cummings. Based upon his performance in the film and relistening to his records it is difficult to imagine that he could possibly have proved any threat to Bing's dominance. What he might have achieved had he survived the fatal accident can be only conjecture and pointless speculation. How could anyone know? Correct guesses of this sort are what makes millionaires of entrepreneurs. His voice, slightly high-pitched for a baritone, was smooth, silky, even bland and used in a romantic style that, even if attractive to the ladies, had for me all the piquancy of a milk pudding. He looked something like the young Rex Harrison but his acting was wooden and lifeless and although it can be justly said that Bing's early performances were no great masterpieces of Thespian art he did at least show some animation. Columbo was, first, last and only a ballad singer and it is hard to see how he could ever have become credible long term opposition to Crosby, given Bing's versatility, jazz inclination and superior voice.

It seems to be a fact that early, unfortunate deaths of celebrities raises them, ipso facto, to legendary status. Although my conclusions are drawn from evidence available it should be remembered that Columbo was popular and his career brief; what he might have become, how he may have developed, no one can tell. The fatal accident occurred at a friend's home and on whose desk lay a set of duelling pistols. The curios were believed to have been unloaded but when the friend struck a match against one pistol to light a cigarette the gun fired a bullet which ricocheted off the desk or a table and struck Columbo in the head. Poignantly, his mother, blind and ill, was never told of his death; family and friends kept up a pretext that he was alive and read to her fictitious letters from her son. She died without learning the truth.

A piece of recently received information is about the film 'Delicious" (Fox, 1931: featuring Janet Gaynor and Charles Farrell). Four songs were written for the film by George and Ira Gershwin, the titles being 'Delicious', "Blah, Blah, Blah', 'Somebody from Somewhere' and possibly for I am not absolutely sure, 'Katinshka', George, I am informed, was asked to find a singer to record the songs and he obtained the services of Bing Crosby who recorded the songs in one afternoon for which he was paid fifty dollars. The occasion was recalled in 1945 by Ira but the recordings could not be found by the Fox studio. It was not suggested that the recordings were for the soundtrack but they were possibly made for demonstration and, once having served their purpose, probably destroyed.

I would, before concluding, like to commend and draw attention to the records being made available by Derek Parkes (see previous issue) not because Derek is an old friend of mine, which he is, not because of the excellent recording artists, which they are, nor even because of the worthy concept, which it is, but because of the high quality and good value of the products. I can vouch for the Bing, Mills Brothers and Fats Waller issues but there are plenty of others from which to choose, from Boswell and Bix to Vallee and Venuti, including the exquisitely named 'Cleanhead' and 'Mighty Flea' whoever they might be. What a pity that Bing never recorded with 'Fats' but I suppose that when the rumbustious Waller got going there was little room for anyone else.

And now, having distilled a little wisdom and a mild homily, may I seek enlightenment. Have I Dickensian scholars in my audience? Some time ago I purchased what purported to be a collection of the complete Dickens works. It comprised 35 volumes in the HERON collection but now, I understand, may be one volume short and that 36 volumes may have been issued. This collection is rare and ranks for me with Bing and you-know-who in that while I have appreciative descendants to whom I can one day bestow the treasures I could never hear to dispose of them (I shall, of course, expect nothing less than eternal gratitude for the legacies). So, 35 or 36? Can anyone help ?

Editor: What about the publisher? No doubt you've tried there?

It was indeed a coincidence that EMPEROR WALTZ turned up on Channel-4 TV and prevented Fred from getting away scot-free with his lambasting(

DON BOSTOCK, 13 Gorsehill Lane (Lovely address!) Virginia Walter, Surrey:

Regarding THE EMPEROR WALTZ, I am not surprised that Halliwell awards the film no stars, but I must admit that, not having seen it before, I did find it entertaining. I do likemy films to have a beginning, a middle, and an end!

KAREN MACKLEN, 4 Crossways, Taunton:

How nice to add EMPEROR WALTZ To my video collection. I've been waiting patiently to see even a clip. Despite Fred Reynolds's criticism I found the film quite to my taste - not enough songs, but the photography was impressive and Bing's performance compulsive. He's the one actor who can outsteal scenes - even from animals! I think the fact that the film was in colour made a great deal of difference to the schmaltzy plot. I commend the cameraman!

RAY MORRIS, 35 St. Ives Grove, Leeds:

I was amused at Fred Reynolds's article on THE EMPEROR WALTZ although I never regarded it as such rubbish. Fairy-tale stuff, of course, but to be taken lightly only and not too critically. I was always disappointed that Bing didn't give the title song its full value; it was worth more than the few lines he sang to it.

DICK NETTLETON, 111 Faringdon Rd., Stanford-in-the Vale, Oxon:

Why it took me 40 years to see THE EMPEROR WALTZ I can't imagine. Just one of those things, no doubt. But what a delight it was - not to be taken

to heart! Fine music and songs, tho' more would have been welcome. A special ddlight to hear Bing whistling snatches of THE WHISTLER & HIS DOG. Towards the end of the film on TV my wife was lisgening in another room to the radio - Johnny Morris, and he included Bing with WHERE THE BLUE OF THE NIGHT. By a remarkable coincidence Bing was whistling simultaneously on TV and radio - in 1987!

So there you are, then! We may, perhaps, take it that none of our correspondents is an ardent fan of one W - A - M? Makes a difference.

I have often thought that the LP record is a mighty test of an artist's talent and appeal. It takes both of those facets if the description of "montonous" is to be avoided. And not often IS it avoidded - to my ears. Listen to the one RUSS COLUMBO LP (to my knowledge) and the point is perfectly illustrated. How Russ is ever termed "baritone" eludes me completely. In CALL ME LUCKY, Bing wrote, anent "crooning" : "the word connotes a slurring of words until they're mashed together in a hot mush in the mouth." Bing would never describe a fellow-artist in those terms, but listening to Russ Columbo the description comes, irresistibly, to mind.

But easily the most telling comment on Russ Columbo (who, I am certain, was a very nice chap) came from someone in a TV programme on Bing - was it the HOLLYWOOD GREATS - and was it Carroll Carroll? Anyway, talking of Russ, he said "There was just no comparison vocally - and if there had been, Russ didn't have Bing's command of words, his panache..." You will see elsewhere in this issue that by coincidence, you can hear Bing and Russ Columbo on ONE compact disc! The way of Columbo's death was terribly tragic; we remember it well.

Vocally, DICK TODD, properly developed, could have been a bigger rival to Bing than Russ ever could. But then, imitation was ever the most sincere form of flattery.

And always, when a star is discovered, rival studios, both record and film, search frantically for a rival. They can't afford to be left behind ! Then or now....

But when all is said and done, the ability to sing a song or two in the Crosby idiom (as thousands were doing, professional and amateur!) in no way even scratched the surface to being a rival to Bing. In addition to what Fred Reynolds said about Bing's versatility, his jazz-orientation and SUPERIOR voice, there was his ability to adapt to fellow artists, raise their performance, his command of language, and so many other things that made him - what we have always averred - totally UNIQUE.

MISSING THE DREAM BOAT:

Late one Christmas Eve, a resident of Hillsborough, California, accompanied by his wife and children, set out to sing carols for the neighbours.

As they were turning up outside their first stop, the woman of the house came to the door, looking most distraught.

"Look," she said, "I'm just too busy. The plumbings on the blink. I can't get anyone to fix it - and there's a crowd coming for dinner. If you really feel like singing carols, come back about 9 o'clock, okay?"

"Yes, mam," replied Bing Crosby respectfully, as he herded his troupe elsewhere.

Herb Caen (One Man's San Francisco. READERS DIGEST.

We always look forward to a Crosby film or two on TV at Christmas time. Seems Channel Four will be playing its part, for we learn that ROAD TO UTOPIA and ROAD TO ZANZIBAR are scheduled for screening on that channel

Perhaps there'll be others....

"SHINE" - ON COMPACT DISC!!

STARTLING DEVELOPMENT NECESSITATES BREATHLESS RETURN TO "TRACK EVENTS"!

IT has been amply demonstrated that Bing's recordings are now well represented in the compact disc medium - as so many insist it had to be. Now comes news of a really startling development involving our man! Not the least startling is that the cost of these new CDs is only £3.99 but that most of them have 20 tracks and play for in excess of an hour! The series is named THE COMPACT SELECTION, and is produced by Conifer, the independent record company. At this price, and with this full content, they work out cheaper than LP records. Bing is featured on no less than five of them so far - not exclusively, but in collections. And they offer tracks which have certainly NOT been over-issued on LP, and certainly not on compact disc. To deal with them in order of issue:

"MAKIN' WHOOPEE" Favourites of Stage and Screen — TQ132 - Mono but digitally remastered.

20 tracks, total playing time 57 minus. 32 secs.

Bing's contribution: SAILORE, BEWARE (1935) with Georgie Stoll accompaniment.

To give you an idea of the scope, other artists featured include Fred Astaire, Eddie Cantor, Jessie Matthews, Al Jolson, John Boles, Ginger Rogers, Jimmy Durante, Judy Garland, Frances Langford and Deanna Durbin with others. Nostalgia (and talent) of a high order. Quality superb.

"THE IRVING BERLING SONGBOOK" "SAY IT WITH MUSIC" — TQ143 - Mono but digitally remastered.

22 tracks, total playing time 66 mins. 30 seconds.

Bing's contribution: THE LITTLE THINGS IN LIFE, with Gus Arnheim & his Orch. (1930)

Other artists include Jack Payne & BBC Dance Orch, Al Jolson, Ginger Rogers, Fats Waller, Dorsey Bros., Al Bowlly, Sam Browne (with Ambrose Orchestra), Ethel Merman, Rudy Vallee, Ruth Etting, Richard Tauber and others. Another tremendous slice of talented nostalgia in superb quality.

THE MILLS BROTHERS: "TIGER RAG" — TQ152 - Mono but digitally remastered

22 tracks; total playing time 60 mins. 47 seconds.

Bing's contribution (with the Brothers of course): SHINE and MY BONEY'S LOVIN' ARMS.

This is the startling kingpin! To hear these jazz classics, Bing with the Mills Brothers, equally superb, and complementing one another so completely. Whoever dreamed the day would come when we would hear these 1932 recordings in such unbelievable quality? That first, measured, chorus of Bing's must

rank as one of his finest, delivered,in that powerful so masculine voice, such a change from what had been happening previously. And forsooth, the voice which won over the world in incredibly short time. There follows a chorus when Bing indulges in banter with one of the brothers.... talking of "pearly teeth", "curly hair" and finally "you's a shady baby!" all delivered in a way which could cause no offence - tho' would be impossible in today's racial climate, as Bing himself once remarked.

Older members will be well aware of the remarkable, legendary, career of the Mills Brothers, which ran contemporaneously with Bing's - and lasted perhaps as long. They first startled the world with their jazz-style singing and their imitations, or impressions, of musical instruments - a rare - and highly skilful - novelty. But they suffered some blows. At the height of their initial impact, the elder brother John died. Tho' disconsolate beyond measure, the boys carried with the father stepping in as replacement. Thus they carried on as a quartet until in due course, Mills Senior passed away. They then carried on for many years as a trio; they had by now dispensed with the "musical instrument" impressions tho' they were liable to appear from time to time on certain tracks.

When another died and they were reduced to a duo, it seems they retired from the entertainment scene they had adorned for so long. Illustrative of their estimation and respect for Bing (and vice-versa) was the fact that they appeared with Bing in the 1975 Pasadena concert - a d sang DINAH almost identically to the way they had performed it 43 years earlier.

Listening to Bing and the Mills Brothers in this latest technological form is indeed a new listening experience.

We see from the jacket that the disc is by arrangement with JSP Records, who, of course, have issued BING IN THE THIRTIES on LPs - KMH material. With which, also, our good friend Derek Parkes is associated.

LOVE IS THE SWEETEST THING:— GREAT LOVE SONGS OF THE 30s — TQ 153

Mono: digitally remastered.

20 tracks; total playing time 59 mins.2 secs.

Bing's contribution: THE VERY THOUGHT OF YOU (1934)

This disc is particularly interesting because it also includes Russ Columbo, of whom there has been much in this issue. Russ sings TIME ON MY HANDS and afford evidence of the "no-contest" aspects of the alleged rivalry.

Also of interest is that Al Bowlly, often referred to as "Britain's answer to Bing Crosby has two tracks, e.g. Love is the Sweetest Thing and Lover, come back to me. Other artists include Fats Waller, Jane Froman, Fred Astaire, Irene Dunne, Jimmy Dorsey, Hildegarde - and the Mills Brothers !

"NIGHT AND DAY" BALLADEERS OF THE 30s — TQ 154

Mono: digitally remastered.

22 tracks; total playing time 68 mins. 28 secs.

Bing's contribution: MOONBURN (1935)

This is the song that features pianist Joe Sullivan; not one of my first 200 Crosby tracks! Even so, Bing sings in great style and 'encourages' Joe in his jazz playing. But again, Russ Columbo is on the disc with

a particularly oleaginous version of SWEET AND LOVELY, calculated to nauseate. Also on this disc of particular interest is Al Bowlly, Al Jolson, Mills Brothers, Arthur Tracey (The Street Singer) - and Denny Dennis, singing with Roy Fox's band YOU OUGHTA BE IN PICTURES. Denny, too, was long referred to as Britain's Bing Crosby.

Those who haven't yet ventured into the compact disc field might, if they are nostalgically inclined as well as Bing admirers, dare to take the plunge on the strength of this budget-priced series of discs. These five discs, at a price of £19.95p offer well over 5 hours of the highest-quality recordings.

NOTE: Should you buy two discs at Boots, the Chemists, you get a card which enables you to join their CD Club at no charge; you then get all future CDs less 10 per cent of purchase price. So this little lot could cost only £17.45p;

Summarising then, in addition to 20 or more tracks per disc, you get six splendid Crosby numbers from the 30s. And we nearly omitted to mention that the last-named above, NIGHT & DAY, has a splendid black and white film 'still' as front-adornment. A very early film which sadly we cannot place; nor the lady he is holding so tenderly! It could be Joan Bennett.

To encapsulate the songs:

Sailor Beware	My honey's lovin' arms
The Little things in life	The very thought of you
Shine	Moonburn

RCA's FANCY MEETING YOU HERE album, Bing and Rosie, has turned up in many shops again; price £3.99. The BBC album 1927-34 we've already discussed but omitted the price of the LP is £5.99 around here.

I STILL LIVE FOR MY BING

IS THE TITLE OF AN INTERVIEW GIVEN BY MRS CROSBY TO JOANNE WILLS IN SAN FRANCISCO

It is one of those "syndicated" articles, i.e. is circulated to hundreds of newspapers and magazines. Here are extracts:

The study in the 20-room French-style chateau in the exclusive San Francisco suburb of Hillsborough looks as though the owner has only that moment left it.

A rack of 30 pipes sits above the desk, nearly 40 hats hang on pegs, a set of golf clubs leans in the corner, and the walls are covered with family pictures.

Its a homely, lived-in room belonging to a family man....and that's how still-beautiful 53-year-old Kathryn Crosby wants to keep it. To her, Bing Crosby is still alive - even tho' next Wednesday sees the tenth anniversary of his death.

"To me, Bing will always be around," she says. "We had 20 years of great happiness. I don't want to lose it. I like to talk about him and meet his fans. There are still millions of people to whom Bing is something really special."

It may be a decade since Crosby. the richest and most-loved crooner, died, aged 74 from a heart attack on a Spanish golf course but, today, sales of his records still top several million every year. Kathryn says "Every year on the anniversary I make new friends. They call from points as far apart as Iceland and Australia.....

TRADING POST

THIS FEATURE is intended as a boon to members whereby they can advertise free of charge their wants/disposals of Crosbyana in the way of records, books, photos, &c. IT IS NOT intended that this should become a commercial feature, i.e. no traders or members trading professionally or commercially are expected to use this feature. We are perturbed at the fact that we could have filled two pages of items of members wishing to sell cassettes, usually of not-difficult-to-obtain material. We feel this becomes a commercial proposition and does not qualify for entry here. For non-Crosby items there is a £1 nominal charge. Restrict items to no more than six lines; if long lists of items are being offered, invite a SAE:

TONY CARPENTER, 9 Woburn Place, Brighton, E. Sussex: Albums all mint, mostly sealed: A Couple of Song and Dance Men/Bing Crosby in Hollywood 1930-34 CBS double/ That's What life is all About/ KMH Spokane II Broadcast of Jan 29,1942; BING CROSBY EARLY RECORDINGS (Biograph) WRAP YOUR TROUBLES IN DREAMS (Vintage performances); FANCY MEETING YOU HERE RCA (2 sealed copies) FEELS GOOD, FEELS RIGHT/ A BING CROSBY COLLECTION VOL 3 CBS, BING CROSBY MFP BLUE ROOM, CHEEK TO CHEEK &C. MCP 1240. No reasonable offer refused.ALL MIND

THE CROSBY YEARS by KEN BARNES, retailing at £10.95 - few copies available from DEREK PARKES, 66 Firs Rd., Firsdown, Salisbury,Wilts, SP5 1SW at £8.00

REG GREEN,137 Crowstone Rd., Westcliff-on-Sea, Essex SSO 8LH: I want a 60-minute tape, side A BING WITH CONNIE BOSWELL (GEC SHOW) 27.11.52 - Side B Bing with Jimmy Durante and Gertrude Niessen - Philco Show 2.2.49. Can anyone help please?

BRIAN FORD, 6 Price Way, Hampton, Midd'x, TW12 3XD Unfortunately I missed A. Dell's SOUNDS EASY 11th Oct. Can anyone supply recording please - advise cost &c.

BILL TOBIN, 198 Claydon, Deacon Way, London, SE17 1UG (Phone 01-703-7223) Can anyone supply film MISSISSIPPI video, Beta system please ?

LES SMITH, 10 Laneham Aven., Arnold, Nottingham NG5 7LB (0602-203851): has the following Bing LPs for sale: Songs I Wish I Had Sung (original LAT); Bing's Extra Special, HOLIDAY INN: GOLDEN AGE OF AMERICAN RADIO (UAK) All at £5 each plus 50p P & P

H. BATH, Little Close, Rickinghall, NR. Diss, Norfolk, IP22 1EJ:

More than 30 LPs for sale various prices incl. BING CROSBY COLLECTION 1, 2 & 3 CBS/ BEST OF BING/ RHYTHM ON THE RANGE, I LOVE YOU TRULY (Corals); MERRY CHRISTMAS, CHRISTMAS WITH BING, BEAUTIFUL MEMORIES, COME SHARE THE WINE, RETURN TO PARADISE ISLANDS, FAVOURITE MELODIES, BING WITH ANDREWS SISTERS/LOUIS/ FRIENDS. BING SINGS COUNTRY GREATS: LIVE AT PALLADIUM (DOUBLE) BING 1932/76 (double) Songs of a Lifetime; Bing 'n Basie. 2 boxed-sets of VERY BEST OF BING(£18.00 each) and other items. Send for details with SAE and offers.

BING NOVELTY: PAPERWEIGHT, LIMITED EDITION OF 250: £4.00 each plus £1.00 P & P Heavyweight perspex with silhouette picture of BING embedded and "1903-1977" Price includes a small donation for John Marshall'z VARIETY fund. (Editor: A handsome novelty for the Crosby Room or elsewhere!) Obtainable from ARTHUR BLOOD, 597 Osmaston Rd., Derby, DE2 8NE.

FOR SALE: Excellent book (hardback 8½" x 11") THE FILMS OF BING CROSBY by Robert Bookbinder £10 incl. P & P. BARRY SANDERCOCK, 10 Captain Cook Close,Chalfont St. Giles, Bucks, HP8 4DS Tel: office 0628893424 home 024072976

RON HUDSON, 17 Ollerton Green, Jodrell Rd., Bow, London, E3 2LB: Having moved there is alas no room for my Crosby LPs, 78s &c., Anyone inferested write for list with SAE. All albums in excellent condition.

STAN WOODFORD, 6 Mariam Gdns, Hornchurch, Essex, RM12 6QA: Now completed VHS video song compilation No. 4; a 3-hour selection of 65 songs taken from tapes of better quality c mprising a differemt mix and a few additions. Costing £12.00 inclusive, SAE For list.

DAVID CURRINGTON, 1 Ivy St., Greenacre, N.S.W. Australia 2190: I require 12" BELOVED HYMNS (AH145)/DRIFTING & DREAMING LAT8334/BINGO VIEJO Anahuac label only and BING'S HOLLYWOOD 1,4,5,6,8,9,11,12 and 13. I have for exchange pivate 12" LPs SHHM (?) BING 4, Music Hall Highlights 2, JUST A LITTLE LOVIN' 2, Bing with Glenn Miller and commercial LPs BING CROSBY SINGS (Vocalion), SWEET MEMORIES OF BING (Japanese double VIM 9521/2) BING SINGS WHILE BREGMAN SWINGS (Aust. Verve) OLD MASTERS I,II,III and more. (A good chance for a reliable Australian pal here - Editor)

S. PHILLIPS, 26 Canon Appleton Court, BR Legion Flats, Canterbury, Kent, CT1 3TD: Have for sale 4 45rpm records boxed MR. MUSIC - songs from the picture of that name. Offers?

JAMES LOWE, 40 Winifred St., North Woolwich, London, E16 2HX: offers what he describes as a "crazy sale"! LPs mostly at £1 each, 10" LPs at £2.00 - send SAE for listing, EPs and singles, sheet music, magazines, books.....

AND WHAT MAY BE DESCRIBED AS THE OPPORTUNITY OF A LIFETIME! - The complete ROAD TO BING CROSBY discography, incl. the V-Disc supplment - offers invited. Due to rarity of this item will keep the offer 'open' for two months from my receipt of Christmas BING. I will then notify successful applicant.

THE NEW BING CROSBY COLOUR PHOTO CLUB (FRANK MURPHY) 32 Ferndale Avenue, Wallsend, Tyne & Wear, NE28 7NE:

has three nice Crosbyana items on offer as follows:-

(1) A nice postcard size picture of Bing in straw-boater and striped blazer, smoking his pipe.....30p each. (In colour of course)
(2) This special shot has been selected as our 1988 Crosby Stamp available, of course, in stamp size just as colourful - peel-off strips of 20 cost £1.40. Order as many strips as you wish.
(3) Unique Bing Crosby key-ring, using the same picture (or if more than one ordered picture may be varied) in quality perspex. Price of this is 75p. Please add postage: small orders 20p, larger orders 50p. (Having seen these items we can recommend them as tasteful - Editor)

Because some members have expressed an interest in the material, an exception is made to our stated rule above in the case of the following:

Bing /Rosie/Cole air-shots, songs only, no adverts, good quality. Untreated, of course. Two C90 cassettes for £7 incl. postage, or £3 each in UK. Please add £1 each postage for overseas members. BERT DAY, 35 Galla Crescent, Dalbeattie, Scotland, DG5 4JY

SHELDON O'CONNELL who wrote BING - A VOICE FOR ALL SEASONS, has produced another, DICK TODD - KING OF THE JUKEBOX. Todd, of course was a No. 1 Bing imitator in the 30s and 40s. This too can be obtained from FRANK MURPHY, write as above for details.

LESLIE GAYLOR'S ROUND-UP

So, the Christmas season has rushed upon us once again - all too soon. I'm sure I'm not alone in thinking it comes around more quickly every year? Or is it just the passage of the years - and retirement! In the main however, I feel 1987 has been a pretty good Crosby year, especially in October with the momentous release of the set and other recordings of Bing's. And it was a happy experience to attend the function ably arranged by John Marshall at The Coopers Arms in the West End of London. Its always a great pleasure to meet so many enthusiastic members who turned up - a much larger gathering than anticipated, I understand - and there's no doubt a good time was had by all.

> Certainly the "British pub atmosphere" at this venue, I can safely say, greatly delighted my very good friends from America, ERNEST SUTKOWSKI and his wife, JEANNE; and from Australia, equally welcome, RON DANIELS and his wife.

It was delightful for all that the enterprising "twins" KEN BARNES and PETE MOORE were able to get there and grace the evening with their welcome presence. They were in a position to give us a good insight as to the activity behind their efforts with the Tenth Anniversary Set.

The evening was a triumph for JOHN MARSHALL and I am certainly among those who applaud him for his enterprise and expertise.

Getting to and from these Crosby social events has always been a problem for a lot of people - necessarily so, I suppose. My old friend Frank Murphy and his wife Alma journeyed all the way down from Tyne and Wear yet got home around 5am I understand. I, with a much shorter journey as regards mileage, got home around 10.15am on the Sunday! Like Ena Hooley, I missed the last relevant train and found myself sitting in Waterloo Station with a long wait in prospect. We found out how amazing it is what goes on in a big London terminus throughout the night. Dar old Ena - I'm sure she won't mind me referring to her as such - kept me lively company; at 81 years of age she is a very remarkable lady (as you've read here before) and I find myself in total admiration for her knowledge and liking for the late Bing. Travelling to Winchester, Ena's journey was even shorter than mine but it was still well into Sunday morning when she got home. I don't really know how she does it!

> I've had a lot of mail from members telling me they have the Tenth Anniversary Collection and of how delighted they are with it - no doubt this has also emerged in TRACK EVENTS in this issue.

How nice it is that we can play these 73 tracks on our equipment in that splendid, refurbished style, instead of them lying unused in Beken's Warehouse with still so many other songs not available to the public. That is IF they are still in that warehouse, since Kathryn Crosby sent me a letter last March saying all material that was in Beken's was supposed to have been sent to her house. "If any had been sold," she said,"it would be sad." Which sounds slightly ominous to my ears; at that rate will we ever got more of the great songs Bing recorded with Buddy Cole, either in their original form or given the "orchestral" treatment by Barnes/Moore.

I was very pleased to read in MUSIC WEEK, the dealers' trade magazine, that MEMOIR, a newer, independent, label which specialises in releasing high quality 'middle-of-the-road' albums and cassettes were reissuing the highly-regarded Bing-Buddy Cole trio album, NEW TRICKS - also re-released on MFP. The man in control of Memoir has been described as a man "beating the record companies at their own game". I have since made the acquaintance of this gentleman, Mr. Gordon Gray, and it has been agreed that I will submit to him full-size copies of the original sleeves of the SOME FINE OLD CHESTNUTS album, back and front views with the song selection as on the twelve-inch Japanese MCA version but with the addition of three other Bing-Buddy Cole numbers, namely RAIN, CHURCH BELLS and MORE THAN YOU KNOW thus making the album even more attractive.

> Mr. Gray also seemed most interested in the HOLIDAY IN EUROPE album so I' will be sending him both aspects of that album's sleeve. This is an album we get a lot of enquiries about.

I had an idea of a "big band" album in conjunction with Bing too and will be notifying Mr. Gray of MCA tracks featuring Tommy Dorsey, Jimmy Dorsey, Dave Barbour and others. Not unnaturally, Mr. Gray said any further issues would have to depend on the sales of the NEW TRICKS record.

I must say the NEW TRICKS current release is a splendid engineering job - superb quality that makes you think you are listening to a compact disc! Bing in great form in good old mono sound!

An aspect I have found most satisfying - and encouraging - is that having appeared on local TV and in a couple of radio programmes during October last in connection with Bing's anniversary, I have had many letters and phone calls from complete strangers saying how much they are enjoying the Warwick release !

So many have worked hard to make this 10th year notable; I'm sure Ken Barnes, Pete Moore and Mr. Ian Miles of Warwick will be getting reaction from their efforts.

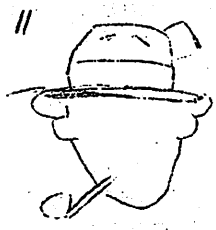
John Marshall, too, has again kept Bing's flag flying in great style; his recent London social meeting, his work with MCA over the GIVE ME THE SIMPLE LIFE album AND his involvement with getting the CIC video releases, so nicely presented in colourful video cases. This video collection also appears to be meeting with good response. Then there is the VARIETY memorial!

John McNicholas too might be remembred at this particular time of the year. He and his great team continue to provide high-class pressings on the JONZO label and I certainly fully agree with the widely-expressed opinion that the expertise of recording engineer John R.T.Davies deserves the highest praise.

Across the "pond" my good friends, Ernest Sutkowski and Justice Frank Smith continue to do great Bing promotion, the former supplying albums and CDS even to deejays.

Reverting to radio, my old friend GERRY DIDYMUS of BBC Radio Solent always has a spot for Bing on his many programmes - which are widely heard and appreciated according to my mail. These are his 78 programme and SOLENT SWING. Other pluggers coming to mind are Trevor Wagstaff, Stan White, Frank Murphy &c. But - best wishes for Christmas to all !

"REMEMBERING BING"



This was the title given to the 90-minute TV programme on Bing produced by WTTW/CHICAGO, which we wrote about in the previous issue and on which our assistance had been invited by the producer. The programme was duly screened in November . In Britain if a programme is shewn on either BBC or ITV its a fairly safe bet that everyone sees it - if they want to, of course! Not so in America where because of its geographical size and its multiplicity of TV stations it needs a coast-to-coast hook-up screening for all Americans to view a programme. However, although we've had no reports from viewers, we have received a review-article from Justice Frank Smith which we are sure members will find of interest.

But first, by a remarkable coincidence , one of our own members (Scottish!) found himself in Chicago while the programme was being prepared. PETER MURRAY, 5/5 Greendykes Drive, Edinburgh, EH16 4HL wrote as follows:

> I was all set to attend the Leeds gathering when I had a surprise phone call from my son in Chicago inviting me over for a holiday - he would pay my fare! So I left on September 5 and returned on October 3. While in Chicago I thought about paying a visit to the WTTW TV station. I was going to call them but decided on taking a chance and just turning up there. My son drove me over to the station. At the reception desk I asked for the lady named in BING, Katherine McMillan; a phone call brought the lady to meet us. I told her who I was and all about the Crosby Circle, showing her the copy of BING I had with me. Katherine was clearly interested and delighted. After a long talk about Bing she asked uf is we would like to see the studios? This was where the Crosby programme was being produced, we learned. We were taken thro' a maze of corridors and reception rooms, all quite sumptuous. Then came THE big surprise: Would we like to see part of the Bing show they were preparing? My goodness, would we!
>
> The lady put a tape in the video machine and we saw what was part 3 of the show. This included shots from HIGH SOCIETY, LORD EDSEL SHOW (with Sinatra), shots from Bing's earlier films in the 30s with Mary Martin, Louis Armstrong and others. Dorothy Lamour was the hostess of the show and I was told she was often in tears when speaking of Bing but the producer Katherine, told me that she had been very helpful and very pleased she was asked to do the show.
>
> Gathering all the information, I was told, took five months - and I was introduced to all the people involved with the production including the co-producer, Jim Arntz.
>
> Everyone was was most kind to me - couldn't have been nicer - and I was also told how helpful Ken Barnes had been with the show.....

A great occasion for Peter and one he's not likely to forget. Especially

as he has some fine photographs of the occasion. One shows Peter outside the facade of the WTTW, another beside a video machine showing Bing while Peter holds up his copy of BING! and a third with the charming producer, Katherine McMillan. Now to the article:

R*M*MBERING BING: A LOVING LOOK AT BING CROSBY: BY K*N TUCKER

(With acknowledgements to THE PHILADEPHIA INQUIRER TV WEEK Nov. 22 1987)

Whether you're a longtime admirer of Der Bingle, or a rock-and-roller desiring to keepen your knowledge of American popular music, you won't be able to resist R*M*MBERING BING, airing Saturday at 9pm (Nov 28) on Channel 12. Its a smart, affectionate tribute to Bing Crosby.

Crosby is, of course, one of the best-known figures in American entertainment. By the time he died in 1977 - playing his favorite game of golf - he'd established himself as a singer, comedian and actor. He was, quite simply, a beloved figure of amazing durability - a star for half a century - working in an industry that uses up its idols like tissue paper. As M*L TORM* remarks at one point in this 90-minute documentary, "He was one of the two or three most famous people in the world, but throughout his life, no matter what he was doing, he always came off like a regular fellow."

This regular fellow, born Harry Lillis Crosby in Tacoma, Wash., revolutionised pop music in the 20s. Near the start of R*M*MBERING BING, director Dick Carter shows us some amazing footage of Crosby as a 20-year-old upstart, a grinning member of the Rhythm Boys. The Rhythm Boys - Harry Barris, Al Rinker and Crosby - sang the most intricate pop lyrics with dazzling speed and precision, and its thrilling to see the way, even in his youth, Crosby exuded that cool effortlessness that came to characterize his public image for the next fifty years.

We hear about The Rhythm Boys legendary stand at Los Angeles' Cocoanut Grove in 1930, when the Boys were the hippest act in town, and sure enough, there in the audience is a sleek- slit-eyed Gary Cooper in a tux, lighting a cigarette with cool aplomb while watching the performance of Crosby and his pals.

R*M*MB*RING BING is hosted and narrated by DOROTHY LAMOUR, the girl in the sarong in so many of Crosby's ROAD pictures with Bob Hope. Lamour speaks from the heart, and her script frequently gives way to cliches ("Bing was like an old-fashioned troubadour, travelling from town to town with his songs...") but she lends R*M*MBERING BING a certain authority and emotional force.

Lamour introduces not only a string of marvellous clips from Crosby's film and stage performances, but also a long line of reminiscences from DONALD O'CONNOR and MARY MARTIN to record producer K*N BARN*S and music critic GARY GIDDINS.

Giddings has written about the way in which Crosby's vocal style was influenced by jazz instrumentalists such as Louis Armstrong, Jack Teagarden, Bix Beiderbecke and Joe Venuti, and R*M*MBERING BING backs up this critical analysis with scenes of Crosby singing and scatting with various jazz ensembles over the years.

These early scenes in R*M*MBERING BING do much to re-establish Crosby's importance as an innovative pop singer. These days, Crosby is most famous for his comedic work with Bob Hope and his roles in such films as HOLIDAY INN (which introduced his famous hit, WHITE CHRISTMAS), and which will be shewn on Channel 12 Saturday night at 10.35), P*NNIES FROM HEAVEN, and GOING MY WAY. But before his movie career, Crosby acted as the important bridge between Rudy Vallee and Frank Sinatra in the

pantheon of pop.

Before Crosby, a star such as Vallee emoted through a megaphone - Vallees voice was always strained with the dezire to reach a large audience. Crosby was the first pop singer to take full advantage of the major entertainment innovation of his time - the electronic microphone - which, by amplifying his voice, enabled Crosby to sing in a calm, conversational style. The critic, Martin Williams has remarked on the way "Crosby helped accomplish a thing his natural talents prepared him for - the carrying of music into the electronic age. Crosby does not sound like a singer using a microphone...he was, in effect, overheard by a microphone."

The result was a warm intimacy that had never been achieved by any singer before him, and Crosby's steadily evolving confidence in his use of the microphone is displayed beautifully throughout REMEMBERING BING.

As many of the celebrities interviewed on this show attest, it wasn't until the arrival of Frank Sinatra that Crosby had any serious competition as a pop star, and Ken Barnes, who produced recording sessions for both singers, says that Sinatra used to freely admit "Bing was the father of my career."

But "that sensational baritone", as we hear Crosby described by an anonymous announcer on the radio, would have remained solely a recording star had he not been able to convey his easygoing charm in person as well as in song. Crosby was an underrated actor - to judge from the widely publicised, rather bitter statements made since his death by his children, Crosby was not always as affable and relaxed a fellow offstage - but the upbeat REMEMBERING BING shies away from controversy to offer scenes from Crosby's best moments as a film and stage presence.

His movie roles remained grounded in his low-key insouciance, whether he was trading wisecracks with Hope and Jerry Colonna or acting a pious but good-humoured priest in GOING MY WAY. Like many stars of his generation, Crosby played himself - we're told he didn't even want to go on stage to accept his 1944 best-actor Oscar from presenter Gary Cooper because, he said, "I'm no actor - I'm just being Bing Crosby."

That's what makes Crosby so interesting and what makes REMEMBERING BING so valuable, because the documentary shows us little scenes of Crosby-being-Crosby. These tend to be snippets that might be considered throwaways but which, in fact, get to the heart of Crosby's allure. For example, there's a moment when Crosby and Perry Como sing a freewheeling duet on Como's old TV show. Their voices loop around MOONLIGHT BAY, the audience applauds and the singers exchange a little banter. Como looks relieved when its over, but Crosby is beguiling: funny, clever, totally at ease.

Ultimately, the comic-pianist Victor Borge sums up the Crosby appeal most eloquently in REMEMBERING BING: "He sang the way everybody would love to sing, if only they could; the songs he sang were the songs everyone would love to sing, if only they could; the voice with which he sang was the voice everybody would love to have, if only they could.

"And, actually, only he could..."

This article was known as the cover story, i.e. the front of the publication had a picture of Bing in colour. The article itself was illustrated with photographs of Bing, Dottie and Bob sitting in their "lot" chairs and a picfure of Bing in top-hat and tails beside a microphone - singing of course.

Seems quite a show, doesn't it? We can only hope that either the BBC or ITV snap this up - its sure to be on offer, for TV companies like to recoup their costs and more. Failing that, we must hope it gets further channel-screening in the States so that perhaps videos can percolate through. The snag

here is, of course, the difference in the two TV systems - American and British.

READER'S DIGEST are advertising "84 best-loved Christmas Hits" on six LPs or 3 double-length cassettes at a price of £25.95p. There are just three Bing tracks - predictably SILENT NIGHT, I'LL BE [illegible] FOR CHRISTMAS and not so predictably, A MARSHMALLOW WORLD! The rest of the Christmas songs are by mainly famous artists but one has to ask if such a seasonal collection is a good sales prospect? Nothing is so completely seasonabl as Christmas so does anyone want six LPs! Perhaps they enjoy them in July?

THE VICTORIAN BING CROSBY SOCIETY: President Bob Machliss, PO Box 422 So. Melbourne, Victoria, AUSTRALIA, 3025: issues a nice magazine. BUT you can enrol via KEITH PARKINSON, MEADOWCROFT, HOUGHTONS LANE, ECCLESTON, ST. HELENS, WA10 5LD - here at home, of course!

THE BING CROSBY HISTORICAL SOCIETY

Based in Bing's birthplace, PO BOX 216, TACOMA, WASHINGTON 98401,USA:

KEN TWISS is the dedicated man-in-charge. The society has many laudable aims - you can get enrolled via FRANK MURPHY (see address in TRADING POST). Americans DO care...

Indisposition kept me away from the social events this year. To the many solicitous enquirers I have to say the indisposition has not proved fleeting. However, I am receiving treatment and working hard myself so hope that some improvement will eventuate.

Your enquiries and, of course, your good wishes are much appreciated. Having feached and indeed surpassed three score years and ten, there ain't many of us left of that vintage ! —— EDITOR **********

THE INTERNATIONAL CROSBY CIRCLE:

Editor/Secretary: REG BRISTO, 7 Greenmeadow Close, CWMBRAN, GWENT, NP44 4PJ:

ANNUAL SUBSCRIPTION (bringing four issues post paid) £3.50 UK: European £4.50 in sterling please.
American/Canadian members: 8 dollars surface mail, 12 dollars airmail. Cheques acceptable ONLY if bank has UK office. Dollar bills are acceptable and this system seems to work satisfactorily. Australian currency has us puzzled! But they should send equivalent of £6.00 for airmail, and £4.50 for surface.

A "X" IN THE BOX INDICATES SUBS ARE DUE. DO NOT DELAY ! [ ]

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven., Mill Hill London N.W.7

FILM CONSULTANTS: Fred Reynolds, 69 Heathmere Aven., Yardley, Birmingham B25 8RQ Keith Parkinson (see preceding colum for address)

CHIEF PUBLICIST: Leslie Gaylor, 114 Medina Avenue, Newport, ISLE OF WIGHT, PO30 1HG

SUNNY LEEDS: by PHIL MORGAN :

As announced in the previous issue, the 22nd consecutive dinner/meeting was duly held at the Mansion House, Roundhay Park, Leeds on 27th Sept. last. Once again, the weather proved exceedingly kind with blue skies and sunshine the order of the day.

Host MICHAEL CRAMPTON welcomed the attendance of around 70, introducing every one and in his address paying tribute to Editor/Secretary REG BRISTO who continued to hold things together for so long. Michael also had sad news of the illness of KEN TWISS in the USA.

Naming everyone would be exhaustive but mention must be made of RENEE CHESTER, at Leeds from Tenerife (and soon to repatriate herself, that's the good news!) and brave Barry Whittingham, again travelling up from Nottingham

JIM REILLY'S expert video-compilation this time included the renowned Pasadena Concert - particularly enjoyable as so many had not seen it before.

ARNOLD POPE had compiled a particularly tough quiz consisting of a 3-part set of questions - the odd-one-out variety. The answers when given got a deal of good-humoured heckling !

After the meal - details in last issue so no repeat here! - more video, browsing among the many items for sale - records, tapes, books, videos &c.

Then came an item of infinite significance. It appears, related KEN CROSSLAND, that the CBS building in America was sold to a gentleman by the name of RUSS PULLMAN and in the vault he discovered no less than 600 Ford Motor Show tapes done by Bing and Buddy Cole, most of which are in first-class condition, and containing many previously unissued - even unheard - items. Ken has obtained some of these and indeed based a further quiz on them. It was sheer delight and Bing's singing of TAMMY, such a big hit for Debbie Reynolds in the 50s, was particularly appreciated.

You will gather it was another great Crosby evening - with thanks due to MICHAEL CRAMPTON, JIM REILLY, ARNOLD POPE, KEN CROSSLAND, and JOHN JOYCE, who once more provided the attractive menu cards which make such a fine souvenir of the occasion.

UNFORTUNATELY, the Gateshead event also announced in the previous issue, had to be cancelled on this occasion due to lack of support. This was to an extent understandable as there were so many counter-attractions around the scheduled date. No doubt these attractive events will be resumed.

WE WOULD LIKE, EARNESTLY, TO SUGGEST TO MEMOIR RECORDS AND INDEED ANY OTHER INDEPENDENT COMPANY INTERESTED IN RE-ISSUING ALBUMS THAT THEY GIVE CONSIDERATION TO "BING'S HOLLYWOOD" - the momentous 15-album issue of 1962. PERHAPS NOT ALL OF THEM, BUT WITH SPECIAL ATTENTION TO, SAY, THE FIRST HALF DOZEN. WE KNOW FROM MAIL AND ADVERTS. THAT THESE ARE VERY MUCH SOUGHT-AFTER ALBUMS. AND WITH GOOD REASON.....

At 6.35am on Sunday, November 29 1987, I heard the first pre-Christmas playing of Bing singing WHITE CHRISTMAS on BBC Radio-2. The presenter, Steve Truelove, said that he usually starts to get these requests about this time of year. The request was from Edna - no surname given - of Christchurch, New Zealand. Is this a record ? !

DICK NETTLETON, Oxon.

Editor: Yes, an MCA issue....with a name like that, the presenter surely has a ready-made signature tune!

You will have noted that our general pattern, or format, is considerably altered with this issue. Due to circumstances beyond our control and really forced upon us. Not unconnected with the hurricane that swept across Southern counties - too complicated and obscure to explain. But it is hoped the reading offered will be as interesting and informative as ever.

WE HAVE A SPECIAL THOUGHT AT THIS TIME OF THE YEAR FOR THOSE WHO HAVE SUFFERED BEREAVEMENT, ILLNESS AND OTHER UNHAPPY CIRCUMSTANCES.

THE Bing Crosby legend lives on, thanks to an Englishman bridging a gap that stretched 30 years and 6,000 miles.

Ken Barnes, from Middlesbrough, has pulled off an amazing showbusiness coup by re-mastering more than 70 vintage Crosby tracks here in Britain, bringing them slap up-to-date with the latest digital recording techniques.

The result is a triple-album package of songs recorded by Bing for his CBS radio shows in America between 1954 and 1957. Barnes is intensely proud of the compilation, just released by Warwick Records, to coincide with the 10th anniversary of Bing's death.

Ken Barnes is no get-rich-quick merchant, raiding the vaults to make a fast buck out of one of the world's most cherished entertainers.

No, Barnes, 49, is a respected record producer and was responsible for Bing's last six albums. The two of them were planning the next LP when the Old Groaner died on a Spanish golf course at the age of 74.

"I had discovered many years earlier that Bing had recorded a whole batch of songs in the 50s for his radio show. I had talked to him about putting a modern orchestral backing on them and he was happy with the idea.

"However, he decided the old ones could wait — he was more interested at the time in recording new songs for me.

"After his death I pursued the idea, got the necessary legal clearances and have been working on the tracks until very recently. The result is Bing Crosby — The 10th Anniversary Collection."

Ken's association with Bing goes back to 1974 and developed through unlikely circumstances.

"I was doing some work in the States and was introduced to Bing through an associate of the great songwriter Johnny Mercer," he recalls. "I told him I was keen to record him and gave him some records I had produced for some other big names. He was charming but non-committal. He used our meeting to weigh me up.

"When I got back to England my wife said the great man would never work with me and I knew she was probably right. Still, I was pleased just to have met him.

"Then when he contacted me to say 'let's do it', I couldn't believe it. At the time Bing had undergone an operation to have a growth removed and no-one was sure how he would sound . . . but he was fine. And working on those six albums with him was a real pleasure."

After his death, Bing's son Gary shattered the public image of the famous singer and actor by revealing in a book that far from being the nice guy the world knew, he was a tyrant who had frequently beaten his children.

So which was he — saint or sinner?

Ken Barnes says, "I think Gary regretted some of the things he said. What you have to remember is that in the era in which Bing was a young father it was common practice for parents to give their kids a clout in order to instil discipline. I don't think he was any different to other fathers in that respect."

"Of course, it was this aspect of the book that was seized upon by the popular Press. It would certainly have sold more papers than a story saying how nice Bing was.

"I can only speak for myself," says Ken, who himself wrote an autobiography of Bing in 1980. " But I always found him to be the perfect gentleman and a true professional.

"Mind you, he wasn't always like that. It's quite well known that in his early career he was frequently late for recording sessions. As well as being a womaniser, he was also a heavy drinker and sometimes they had to prop him up in front of the mike if he was suffering from a hangover. Amazingly, though, he was always note-perfect.

"And throughout his strict Catholic upbringing, no matter what state he got himself into into — no matter how hung-over — he always made it to Mass. And when he married for the first time, all the drinking and bad living came to an end."

Re-recording those old songs, in a studio in Islington, was an emotional experience for both Ken and engineer John Timperley, who had worked on the first of those six albums in the mid-70s.

"It seemed kind of strange hearing the old master's voice wafting through the studio again," says Ken. "On several occasions I felt like saying 'that's fine, Bing' or 'let's do that one more time.'

"And the conductor would count him in — almost as if he was there !"

Bing—as you never heard him

THE VOICE of Bing Crosby is unmistakable as he croons Misty, backed by a full orchestra. It's a tune he never recorded commercially.

But with a clutch of other classics it has been saved from obscurity by the dedicated research work of British record producer Ken Barnes.

Bing's silky tones on Misty were taped 30 years ago for a radio programme to the accompaniment of piano, bass and drums.

The orchestra was added in a studio this year. For most of the time in between the song and 200 others like it lay forgotten on tape in a dusty warehouse.

Thanks to Mr. Barnes, Misty is one of 73 songs — one from each year of the Old Groaner's Life — to be released on a three-album set next month.

It will mark the tenth anniversary of his death.

The set took Mr. Barnes years to assemble. Fans told him that tapes made for the Bing Crosby Show, which went out on CBS radio between 1954 and 1960, were still in storage somewhere in Los Angeles.

And Mr. Barnes tracked them down to a corner of a warehouse.

"I couldn't believe what I was hearing," he said. "There are so many songs that Crosby's fans always wished he had recorded and there I was listening to some of them.

They include Manhattan and Love is the Sweetest Thing. There are also new versions of Straight Down the Middle and True Love — sung with Rosemary Clooney.

BING CROSBY
Songs from past.

(MRS) JANET SNOW, 102 Kings Road, London Colney, Herts, AL2 1EP: I saw an auction advertised locally of garden stuff - and BING CROSBY TULIPS!! Didn't know they existed...

Editor: They most certainly do! Not long after Bing died they appeared; the late Vic Byne (Slough) brought back a couple of dozen for me some years back - and as they say in the seed catalogues "year after year they provide a splendid dash of colour". They are a brilliant red. We have a feeling, too, there's a rose named for BING. Should have said Vic brought them back from HOLLAND - naturally. Many members have them.

GARY MIESSLER, 1627 Hickory Hill, Eagan, Minnesota 55122, USA: It is especially refreshing to learn that interest in Bing remains strong in other parts of the world, even though there is apparently (sad to say) rather low interest here.

LETTERS

For example, there was no apparent recognition of the 10th anniversary of Bing's passing in any of the media here, in newspapers, radio or on television. An examination of the record stocks in several of the largest record stores in the Minneapolish-St. Pauls area (a metropolitcan area of approximately 2,300,000 souls) revealed no new issues or reissues of Bing's recordings. The largest of these stores, an enormous establishment with around 10,000 square feet of display area, had only four Crosby albums - three Christmas ones, plus HEY JUDE. Most of the store was devoted to 'rock' music with the usual loud 'rock' tunes played in the background. Visiting a record store is not the most pleasant of experiences these days.

REG BRISTO,
7 Greenmeadow Close,
C W M B R A N
GWENT, NP44 4PJ

Occasionally, however, an interesting item appears in one of the few 'used' record establishments. Several weeks ago I discovered an album of which I had previously been unaware, SAY ONE FOR ME (Columbia CS8147) with Bing's recordings of the title song, I COULDN'T CARE LESS and THE SECRET OF CHRISTMAS. For some reason, 'Demonstration' and 'Not for Sale' appear on the record label but not on the sleeve. I'm no authority so I have no idea how unusual this album is. Could it be called a 'Rarity'?

Recent issues of BING have mentioned the impending release of albums in which I am most interested but which will probably never be available in the States. I am wondering if you could assist me, either by suggesting a dealer I might write to or

by listing my needs in TRADING POST in obtaining these albums? I'm afraid I don't have much to trade but I am willing to assist members in acquiring some of the Broadway Intermission albums which are available - several are quite good. The albums I'm interested in are THE TENTH ANNIVERSARY COLLECTION, BLACK MOONLIGHT, GIVE ME THE SIMPLE LIFE, and HAVIN' FUN with Louis Armstrong.

Finally, I'd like to ask you - or the readers of BING about a small mystery that has puzzled me for many years. In the notes accompanying OLD MASTERS there is the statement: "The true Crosby eclectic is a man who can identify him singing a song called OUTSIDE on a record made in 1928 by Irving Aaronson & his Commanders. I've never seen this song in any discography and wonder if it is (or was) actually one of Bing's recordings?

Best wishes .....

Editor: A very comprehensive letter from Gary; it calls for considerable comment. Firstly, he underlines what we said about the vastness of America and its multiplicity of TV stations; he will know by now of the REMEMBERING BING documentary originating in Chicago. We learn from Ernest Sutkowski that the programme will be shewn on CHANNEL 13 in March if that means anything to Americans.

The Columbia record Gary mentions, SAY ONE FOR ME, was almost cerfainly one of those discs handed out to radio presenters for promotional purposes.

Regarding Gary's acquisition of the albums issued here, well, perhaps one of our members would care for a realiable US correspondent with whom record exchanges may be made? Anyone willing to step in has the address !

His final paragraph is very interesting; the American issue of OLD MASTERS while the same tracks, had different presentation, packing and sleeve notes. Frankly, we've never heard this story of OUTSIDE with Irving Aaronson. Has anyone else? As Gary says, there's no mention of it in any discography - and they are now acknowledged to be 100 per cent accurate. On the other hand - was there such a record? Our experts are invited to contribute !

SID SCOTT, 28 St. Domingo Grove, Liverpool, L5 6RR: Re. Compact Discs - I am an old stick in the mud and I get all the satisfaction I want from my old record player plus two stereo speakers/all average quality but I think to spend so much money for new equipment just to hear a slight improvement in sound quality is not my game.

Anyhow, up to now the CD issues are only repeats of LPs we have already heard many times over, and in retrospect, I remember when I had a lot of 78s and above the crackle and the hiss, Bing's voice always came through - perfectly - sound, loud and clear. The same with the LPs so I don't think I will be bothering with these "new-fangled contraptions"! And the expense has to be taken into account.

Editor: A perfectly fair comment which must be shared by many. However, a lot of us probably said something similar when stereo first came along !

STEVE THOMPSON, 13 Avignon, Milford Grange, Castletroy, Co. Limerick, Ireland:

I presented a Bing Crosby Special on local radio for two hours on the night of October 11 and I'm very glad to say it was received with great enthusiasm. I opened up the phone lines thereby putting myself in the precarious position of answering questions on the life and times of the legend known as Bing. I was rather apprehensive at first but as the programme progressed I began to relax and was able to answer all the questions phoned in quite easily. Strangely enough, the most requested song was Bing's late record, THAT'S WHAT LIFE IS ALL ABOUT. Second, was the beautiful MOONLIGHT BECOMES YOU. It

was really satifying to know that Bing is still held in the highest esteem here in Ireland. I also had some other presenters playing Bing's recordings on and around October 14. Another song much requested and received with enthusiasm I was told was BUSY DOIN' NOTHING from A CONNECTICUT YANKEE with William Bendix and Sir Cedric Hardwicke. All in all, it was a most joyous occasion, made even happier when many letters were received at the radio station congratulating us on the splendid programme on the late Bing Crosby.

On the following Tuesday, October 13, I was guest on another programme broadcast from the RTE National Studios in Cork. The producer told me I would receive approximately ten to fifteen minutes of the one hour show but as soon as the show aired and the producers realised the response coming in over the phone lines, we stayed on the air for one hour and ten minutes, again with the phone lines opened but this time people calling in from all over Southern Ireland. This particular programme was broadcast live from the Cork studios with myself as special guest from the Limerick studios, approx. 75 miles apart. Again, the response to the Crosby recordings and live comment was really extraordinary and was only terminated when the studio had to broadcast the national news! Your name and and the name of the ICC was mentioned frequently during the broadcast and I was very happy to be able to inform the residents here in Ireland of the marvellous work being done by you and the ICC members generally in preserving the great name of the legend called Crosby

Editor: As we said, we are aware and appreciative of all the programmes that were devoted - and dedicated - to Bing in October but felt this one was a little out of the ordinary. Its possible that a small proportion of mainland listeners picked up the programme but in the main it would have been missed.

STEVE THOMPSON is, of course, one and the same who advertised in the two previous issues - THE GOLDEN AGE OF ENTERTAINMENT. He has a vast stock of vintage radio material (not only Bing, of course, tho' that is prolific). 270 page catalogue, offering 900 cassettes, costs £6.00. Many members have expressed satisfaction with the material supplied by Steve.

WE WONDER IF LES GAYLOR knows there was a story and picture of him in the CORK EXAMINER of October 12 - saying the usual things, BUT also saying he - a retired engineer - had spent £30,000 converting his house into a shrine for BING!

Much regret so few of the scores of splendid letters received can be printed. But they were highly appreciated - informative, enquiring, humorous and interesting! Keep them coming....we'll endeavour to find more space for them.

As we conclude, the news is that we are on the verge of a postal strike which will, of course, hit the enormous Christmas mail. It will also hit delivery of BING - and all our mighty efforts will come to nought. Its a depressing denouement....

THE TENTH ANNIVERSARY COLLECTION picture of Bing, with details of the set, was on the front page of a publication called NINE TO FIVE which is handed free to commuters using London's main rail and bus stations. Must have reached an enormous public.

Many thanks to all those, named and un-named, who have contributed to this issue from both sides of the Atlantic. Their efforts warmly appreciated.

And now, come what may, and if the strike comes - and lasts until Easter - we still take this final opportunity of wishing all members a Happy Christmas and a peaceful and successful 1988.

Which is when we hope to be with you again !

IN THE PREVIOUS ISSUE (BACK PAGE) THE LAST THREE ENTRIES INDICATED 1939 WHEN IT SHOULD HAVE READ 1940. ONLY ONE MEMBER HAS POINTED THIS SLIP OUT TO US! PERHAPS OTHERS NOTICED IT BUT FELT INDULGENT TO AN OVERWORKED EDITOR!

25th JANUARY 1940

STOP! ITS WONDERFUL
VAGABOND DREAMS
JUANITA
HOLY SMOKE! (Can't you take a joke?)
I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR

1st FEBRUARY 1940

CIRIBIRIBIN
JUST ONE MORE CHANCE
LOVE'S OLD SWEET SONG
I THOUGHT ABOUT YOU
TUMBLING TUMBLEWEEDS

8th FEBRUARY 1940

CONFUCIUS SAY
I THOUGHT ABOUT YOU
SILVER THREADS AMONG THE GOLD
INDIAN SUMMER
LOVE IS THE SWEETEST THING

15th FEBRUARY 1940

THE LITTLE RED FOX
IF I KNEW THEN
BEAUTIFUL DREAMER
DEVIL-MAY-CARE
TO YOU, SWEETHEART, ALOHA.
Guests: MARLENE DIETRICH
FRANK ALBERTSON, and
ALICE EHLERS, harpsichordist.

22nd FEBRUARY 1940

CONFUCIUS SAY
CARELESS
SUNDAY
SWEET POTATO PIPER
MARCHETA (A love song of old Mexico)

29th FEBRUARY 1940

Guests: PATRICIA MORRISON
BRIAN DONLEVY.
IN AN OLD DUTCH GARDEN
DEVIL-MAY-CARE
DE CAMPTOWN RACES
SAY SI-SI
BEAUTIFUL DREAMER

7th MARCH 1940

SUNDAY
CARELESS
I'M WAITING FOR SHIPS THAT NEVER COME IN
GIVE A LITTLE WHISTLE
THE SINGING HILLS

14th MARCH 1940

IN AN OLD DUTCH GARDEN
LOVE IS ALL
WHEN IRISH EYES ARE SMILING
SWEET POTATO PIPER
TUMBLING TUMBLEWEEDS

21st MARCH 1940

SAY SI-SI
DEVIL-MAY-CARE
I'D LOVE TO LIVE IN LOVELAND
BETWEEN 18th & 19th ON CHESTNUT STREET
THE SINGING HILLS

28th MARCH 1940

GIVE A LITTLE WHISTLE
YOURS IS MY HEART ALONE
OLD BLACK JOE
OOH! WHAT YOU SAID.
MISSOURI WALTZ

4th APRIL 1940

I'VE GOT MY EYES ON YOU
LOVE IS ALL
LITTLE GIRL
BETWEEN 18th & 19th ON CHESTNUT STREET
THE SINGING HILLS

11th APRIL 1940

SAY SI-SI
LAST NIGHT'S GARDENIAS
TELL ME, LITTLE GYPSY
OOH! WHAT YOU SAID
YOURS IS MY HEART ALONE

18th APRIL 1940

THE WOODPECKER SONG
BEAUTIFUL DREAMER
CARRY ME BACK TO OLD VIRGINNY
I'VE GOT MY EYES ON YOU
TUMBLING TUMBLEWEEDS

25th APRIL 1940

MEET THE SUN HALF-WAY
LAST NIGHT'S GARDENIAS
MY GAL SAL
APRIL PLAYED THE FIDDLE
YOURS IS MY HEART ALONE (As most will know this was YOU ARE MY HEART'S DELIGHT, featured by Richard Tauber)

2nd MAY 1940

THE PESSIMISTIC CHARACTER
IMAGINATION
SIERRA SUE
BETWEEN 18th & 19th ON CHESTNUT ST.
I HAVEN'T TIME TO BE A MILLIONAIRE.
Guests: ANNABELLA, JOSE ITURBI, GENE TOWNE

9th MAY 1940

THE WOODPECKER SONG
APRIL PLAYED THE FIDDLE
MA! HE'S MAKING EYES AT ME
DEVIL-MAY-CARE
THE SINGING HILLS

16th MAY 1940

MEET THE SUN HALF-WAY
IMAGINATION
CECILIA
ANGEL IN DISGUISE
TOO ROMANTIC

23rd MAY 1940

THE WOODPECKER SONG
SIERRA SUE
DOWN BY THE O-HI-O
WHERE DO I GO FROM YOU?
IF I HAD MY WAY

30th MAY 1940

THE PESSIMISTIC CHARACTER
ANGEL IN DISGUISE
WHEN YOU LOOK IN HER EYES
IF I KNEW THEN
YOURS IS MY HEART ALONE

6th JUNE 1940

I CAN'T LOVE YOU ANY MORE(THAN I DO)
I HAVEN'T TIME TO BE A MILLIONAIRE
HAWAIIAN PARADISE
WHERE DO I GO FROM YOU?
TOO ROMANTIC

13th JUNE 1940

Guests: WENDY BARRIE, RALPH BELLAMY.
PLAYMATES
DEVIL-MAY-CARE
SHE IS THE SUNSHINE OF VIRGINIA
WHEN YOU LOOK IN HER EYES
MAKE-BELIEVE ISLAND

20th JUNE 1940

THE WOODPECKER SONG
IMAGINATION
VIRGINIA LEE
I CAN'T LOVE YOU ANY MORE(THAN I DO)
JUANITA.

27th JUNE 1940: No programme on this date on account of political convention.

4th JULY 1940 GUESTS: JOHNNY MERCER, NIGEL BRUCE, JOHN GARFIELD
MEET THE SUN HALF-WAY (parody)
YOU TELL ME YOUR DREAM (and I'll tell you mine)
CECILIA
JUST LIKE TAKING CANDY FROM A BABY
MR. MEADOWLARK
ON BEHALF OF THE VISITING FIREMEN
MAKE-BELIEVE ISLAND

11th JULY 1940

DOWN BY THE O-HI-O
WHEN I GROW TOO OLD TO DREAM
DEVIL-MAY-CARE
SIERRA SUE
I'LL NEVER SMILE AGAIN

18th JULY 1940

Guests: OLIVIA DE HAVILLAND, ALAN HALE, OSCAR LEVANT & LOU HOLTZ
I CAN'T LOVE YOU ANY MORE (THAN I DO)
WHEN THE SWALLOWS COME BACK TO CAPISTRANO
TILL THE CLOUDS ROLL BY
FOOLS RUSH IN
YOURS IS MY HEART ALONE

25th JULY 1940

GUESTS: MILDRED DILLING, SHIRLEY ROSS, ALLEN JENKINS, RAYMOND MASSEY
JUST LIKE TAKING CANDY FROM A BABY
FALLING OFF MY DIET (with JOHN SCOTT TROTTER)
ONLY FOREVER
SIX LESSONS FROM MADAME LA ZONGA
I FOUND A MILLION-DOLLAR BABY
I'LL NEVER SMILE AGAIN

1st AUGUST 1940

GUESTS: PAT O'BRIEN, MURIEL ANGELUS, LOU HOLTZ.
THAT'S FOR ME
WHEN I LOST YOU
CECILIA
WHEN THE MOON COMES OVER MADISON SQUARE
WHEN THE SWALLOWS COME BACK TO CAPISTRANO

8th AUGUST 1940

GUESTS: CHARLES LAUGHTON, LILLIAN CORNELL, JOSE ITURBI.
SIX LESSONS FROM MADAME LA ZONGA
FOOLS RUSH IN(WHERE ANGELS FIT TO TREAD)
MARY'S A GRAND OLD NAME
ONLY FOREVER
LEGEND OF OLD CALIFORNIA

BING THEN WENT ON VACATION UNTIL:

14th NOVEMBER 1940

GUESTS: WILLIAM FRAWLEY, CONNIE BOSWELL, WINGY MANONE
THAT'S FOR ME
BASIN ST. BLUES (with CONNIE BOSWELL)
TRADE WINDS
IF I HAD MY WAY (with WM. FRAWLEY & CONNIE BOSWELL)
YOU'RE A GRAND OLD FLAG
YOU ARE THE ONE
RHYTHM ON THE RIVER (with WINGY MANONE)
ONLY FOREVER

*NOTE: above OLIVIA DE HAVILLAND and ALAN HALE on 18th July above - to be clear).